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THE REASON FOR THE REMARKABLE NUMBER
OF MILLIONAIRE PRINTERS.

BY ARTHUR K. TAYLOR.

TAMBLING through the beautiful streets of our large cities and being shown the magnificent residences and grounds, the homes of men of wealth and refinement, one is surprised—even astonished—to note the number of printers who make their abodes therein. Men who, in their early business careers, toiled at the case or press, and now in their declining years, in easy circumstances and surrounded by luxury, reap the rewards of their early efforts. Truly, the number of such is remarkable. Compare the printing business in this respect with that of the brewer, the banker or the manufacturer, and note the result. Now, after all this, you will doubtless ask what the reason is for this wonderful display of wealth. There are many reasons which conspire to make the printer's life one filled with roses (with more thorns to the square inch than are absolutely necessary for comfort). First of all is competition, which we are told is the life of trade, and in this respect the printing business is filled to the brim with rushing, teeming life. Now, the way competition often works in the printing business is something like this. John Jones gets a job of printing for a certain fair figure. The work is delivered and paid for, and all is well. Another printer suspects that the job paid a fair margin of profit, and he sets envious eyes upon it. The result is that the competitor offers to do the job for a lower price. The customer feels duty bound to tell Jones the sad truth in regard to the price, and tries to make matters smooth by volunteering the opinion that the second printer must be possessed of superior facilities for that particular kind of

work. Now, if there is one thing in this world that Jones prides himself upon it is his facilities. He looks around him and buys the facilities which will permit him to get out the job more advantageously, figures the price down to a point which allows him less profit with the facilities than he allowed himself without them (just to be sure that he gets the job). He personally makes a trip to the paper warehouse and selects a stock equally good for the purpose at a much less expense, and generously gives the customer the advantage of the same, together with his own individual labor in his behalf. The result of all this is that the dealer in printers' supplies is gradually wending his way to the poorhouse because of the good round price which John Jones is giving him for his improved facilities, while the paper man ekes out a miserable existence on his usual per cent on Jones' order for stock. The customer is forced to put up prices because of the reduction in his printing bills. The printer, because of his increased facilities for work, finds that he has no trouble to get more of it to do, and as he expects to live a life of ordinary length, he figures up how much more work he will be able to do in that life on account of his increased facilities and he puts down his prices accordingly. He does this so that his heirs may not squander his wealth in lawyers' fees for the purpose of breaking his will.

If there is another thing that has conspired to make the printing business profitable it is the master printer's accommodating manner. If William Brown wants a house built, and has a few ideas on the subject, he consults an architect and has his plans drawn according to which his house is built. If he deviates from his plans, after he has started his building operations, he anticipates

additional expense and therein fully realizes his expectations. The same William Brown needs some printing done, he has no decided ideas upon the subject and he thereupon consults his printer. The printer, by dint of much pumping at last thinks that he has an idea of what Mr. Brown wants, and at Mr. Brown's suggestion sets the matter up in type and gives him a proof of it. Mr. Brown, since he has thus left the order in the hands of the printer proceeds to gather a few ideas of his own upon the subject under consideration, with the result that by the time the printer has submitted his proof he knows a way to improve to such an extent upon the printer's production that about the only thing which is left unchanged in the job is the printer's imprint, which at this stage of the game does not appear so very desirable to the printer. By the time that Mr. Brown has received his work the composition for it has been done twice, and a benchful of lawyers reaching half way around the globe and back again could not convince him that he owed for setting it up more than once. His remarkable belief upon this subject is due to the fact that about twelve-ninths of three-quarters of the printers in this glorious land of ours are just accommodating and amiable enough to donate to him the time consumed by the compositor in the first setting of the job; and when they pay off their compositors on Saturday nights they wonder if the mystery will ever be solved—why the composing rooms don't pay!

There are other reasons which account for the remarkable number of printers who spend their summers abroad, but the foregoing may serve as examples.

Written for THE INLAND PRINTER.

ADVERTISING EXPERIENCE.

BY F. W. THOMAS.

ADVERTISING any business is largely a matter of experiment until the results of different classes of advertising can be compared. Then it becomes a certainty—an exact science, as it were.

With the intention of finding out just what kind of advertising was best for my business, I began, January 1, 1895, a systematic course of advertising for that year. I will describe the results and my deductions therefrom for the benefit of such of THE INLAND PRINTER'S readers as may be interested therein.

I spent during the year about \$500 for advertising. Of this amount \$200 was spent in local newspapers, daily and weekly, and something over \$200 for blotters, circulars and various announcements, which were of course made in my own office, this work being valued on the same basis as it would have been if charged to anyone else.

The newspaper advertisements consisted of one space of three inches, one column wide, next to

reading matter all around, on the social page of our best daily paper, appearing every Saturday during the year. Extra space was also freely used during the holiday season. Also advertisements running the last three or four months of the year on the society pages of our two Sunday papers. These advertisements while not large were in good positions, were attractively displayed, and were probably as large spaces as the average printing office would care to pay for. If I were to again try newspaper advertising, it seems to me I could not place the same amount of money to any better advantage.

The general character of the printed advertising I have already outlined. Nearly every month a blotter or special circular was mailed to a carefully selected list of customers and others whose business I desired. From this list all persons of doubtful credit had been carefully eliminated, and it represented the cream of the trade in this city.

During the summer my plant was largely increased and remodeled, and I then issued a very neat booklet of eight octavo pages and cover, containing half-tone illustrations and a description of my facilities. This cost me about \$60, and is included in the \$200 mentioned above as spent for printing. During the holiday season several announcements were sent out to our society people, advertising my copperplate engraving and stationery. The balance of the \$500 was spent for postage and for advertisements in our society directory, one or two church papers, and for an insert in the regular city directory. Not one dollar was spent for any kind of fake advertising such as space on boat time cards, lists of hotels and other similar schemes which are the delight of the itinerant solicitor.

During the entire year I was very careful to trace the source of all business, so far as possible. Each month I went over my sales and accounted to the best of my knowledge for the cause of each customer's patronage. With many it was previous business relations. With some it was personal acquaintanceship. Others were sent to me by some mutual friend. This I usually learned by inquiring from the customer himself. A very small percentage just floated in because they saw my sign or by chance. One woman who wanted a 25-cent box of stationery said she saw my advertisement in the newspaper. This was absolutely the only tangible result which ever appeared from the expenditure of \$200 in newspaper advertising. And the source of all but a very small amount of my year's business was traced with a fair degree of certainty to some other cause.

The result of the insert in the city directory was one \$100 order which came from a firm which was taken with the style of the work we had done on the insert leaf. The advertisement in the social

directory and in the church papers were productive of small returns consisting almost entirely of work secured from their publishers.

The printed matter sent out of my own office was by far the most productive of any of the advertising done. The day after mailing the booklets referred to, over \$60 worth of work was taken in, every dollar of which was directly traceable to that source. Occasionally an issue of blotters or circulars would bring forth no immediate returns, but, as a rule, the next two or three days would show practical results. The printed matter more than paid for itself in the business it developed at once. Much of it is still in the hands of our customers

of mere theory or argument could change this resolution.

I was myself greatly disappointed in the direct returns from newspaper advertising. To my mind the best test of any advertisement is to question yourself at the end of six months or a year as to whether you would rather have the results procured or have the money back. If you are satisfied that you have got your money's worth, well and good; but if you have every reason to believe that you would be better off with the cash back in your pocket, then that advertisement was a mistake and should not be repeated. I am absolutely positive that I would be far better off with that \$200 back



THE CRADLE SONG.

Blanchard & Watts Eng. Co., Boston, Mass.

and others, preserved as specimens of fine printing or in the case of blotters still in actual use. Only a short time since a prominent photographer spoke to me on the street car and said: "I have been saving that booklet of yours, for I think we will get out something of the same kind soon." This is only one of many instances. As a result of my blotters some firms have had me make similar ones for them. A number of my catchy circulars have been used by my customers for their out-of-town trade—with slight changes in the wording to adapt them to their needs.

As a result of my last year's experience, I am this year spending all my advertising allowance with F. W. Thomas, printer. No amount

in my pocket. Newspaper advertising may be, and I have reason to believe is, of great benefit—a necessity, in fact, to many lines of business—but to the job printer it certainly is not to be compared in point of results with the product of his own presses.

I will not undertake to theorize on the cause of these varying results or to account for the singular lack of return from newspaper advertising.

The statements made, however, are facts, matters of record in my own business experience, and if they influence you as they have me, you will hereafter buy advertising matter from yourselves exclusively.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. VI.—BY WILLIAM J. KELLY.

FROM what has been written on this subject the reader has by this time, no doubt, formed a fair conception of the various articles made use of in the preparation of printing inks, at least such as generally find a place in the pressroom. Much more might profitably be added to what has been said, if the writer had not other subjects before



Photo by Leo D. Well.

THE CATERPILLAR.

him demanding early attention. Before entering upon the detail of how to make many useful colors from the five colors treated under this heading, it is, perhaps, wise to call some attention to the character of composition rollers employed to produce clear printing and coloring, for next to good presses, papers and inks—indeed, equal to any of these—we must have suitable composition rollers.

GOOD COMPOSITION ROLLERS.

It is not my intention to be severe on anyone when I assert that there are *good* rollers and *bad* rollers sent to many pressrooms. But from these let us pick out such as are most serviceable for the work in hand. If the stock to be printed on is of extra-fine finish, or enameled, it is advisable to select a set of rollers that are *firm* and *actively elastic* to the touch. Such a roller should be free from the “flabby” touch natural to composition

made with crude glycerine and a low grade of glue, or from old composition that has lost its vitality.

Many of the examples of unquestionably bad presswork, shown on splendid stock with really superior inks, which are sent to the “Pressroom Queries and Answers” department for advice, etc., are attributable to the use of lifeless and unsuitable rollers. Especially is this fact noticeable where the printing has been done when the atmosphere was full of humidity, or during rainy weather; in which case rollers that have not the essential properties of solidity and flexibility combined could not distribute a fair quality of ink nor deposit it on the form with any degree of regularity or fullness. It must be accepted, then, that with flabby rollers we cannot produce other than defective and greasy-looking impressions on the stock.

Nor is this all the evil attendant on the use of bad rollers, for in addition to the trouble and loss of time these cause in the pressroom, it will be found that when presswork has been done on highly surfaced or enameled stock, particularly in humid weather, the best of inks will rub off, because the liberated glycerine in the rollers has *thinned down* the varnish in the ink and permitted the absorptive ingredients used in the preparation of the surfaces of the stock to soak it into its pores, leaving the color without the requisite varnish-strength designed by the inkmaker to hold it on the surface firmly.

Where the specific gravity of glycerine is not properly understood or ignored, or a crude grade used in the preparation of printing roller composition, there is bound to be considerable trouble in the pressroom when full-bodied inks have to be used in humid weather.

I have here thought fit to emphasize some of the difficulties encountered; by even the very best pressmen, by reason of the unskilled use of glycerine, because I am satisfied that such use has been a source of more bad printing than any contributing cause that has come to my knowledge.

SETTING COMPOSITION ROLLERS.

Much as has been said about printing inks, paper, and good and bad inking rollers, it yet remains for me to not only urge the careful selection of seasonable rollers, but also the nicest adjustment in “setting” these to the form and distributing devices. I have, on a former occasion, said that “good rollers will do good work in the hands of an ordinary workman; but a skillful pressman cannot do good work with inferior rollers”; and I now add to this truth, that no pressman can do either fair printing nor justice to a set of rollers unless he knows how to set them in the most effective manner. It matters little how perfect be the press, the make-ready, the ink or stock, if practical

judgment is not exercised in this essential. Defective roller setting may be said to contribute as much to the injury of the face of the rollers as that effected through ordinary wear in the charge of a careful workman. Uneven and excessive friction on the roller ends has a tendency to carry the flow of ink to either end of the press, as the case may be; and it is only *partly* distributed by such operation, because of the unequal friction on the rollers and irregular deposits on the form.

Quoting from "Presswork," I find the following words very adaptable, by way of instruction on this point: "New rollers should be set so as to touch the form and the metal distributors *very lightly*. That is, they should be about *equally divided in their pressure on these*, and to simply kiss, as it were, these respective points of contact. Do not be guided by the height of the ink table, as this has to do directly with the distributing and feed rollers. (Meier's Angle-Roller Brake is well adapted for regulating the set of distributing rollers where this brake is used.) Set the latter rollers to conform to the table, so that they will not be too low, and thereby become broken at the ends through violent contact with the mechanical movement of the table. The ink fountain is the pressman's brush, and with it he marks failure or success on his productions. Hard or fairly seasoned rollers may be set up somewhat stronger than new ones; but they must not be allowed to *drag* on the form, nor heat up and bind on the metal distributors, as failure to observe this duty will cause the rollers to fill up the face of the form. When rollers are changed from one socket to another, let them be reset, as is done in the first case."

(To be continued.)

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. XI.—BY H. JENKINS.

FINISHING AND MOUNTING PLATES.

AFTER the etching of the line plate is finished it is tacked to a board and placed in the routing machine, and all the larger open spaces deepened with the routing tool. If several negatives have been printed on one sheet of zinc, each image is cut out, a thin border of zinc being left around it. The cut is then fastened to a block by tacks driven through the routed spaces and around the edge, and the block planed type-high. Any burr remaining on the lines is then removed with a hand tool, and the plate is ready for proving.

In mounting a half-tone cut, a beveled edge may be formed around the cut with the routing or beveling machines, and the plate fastened to the block by tacks driven through this edge. Another method is to mount the plate from the back as follows: Saw the margin of metal from around the image, leaving enough for a black line (if the

line is wanted), and bevel the edge with a file, removing the burr from both sides. Clean the back of the plate and scrape the surface bright in several places, leaving several deep scratches in the places thus brightened, then upon each place drop some hydrochloric acid, and lay a thin piece of solder upon it. Upon the solder set a small screw and direct the flame of a blowpipe upon the solder until it melts and forms around the head of the screw, holding the screw in position by any convenient tool. The solder should not be too large or it will form too large a mass when melted. Having thus soldered screws to the several points, which should be evenly distributed over the plate, set the plate screws down upon the wood block, length of the plate with the grain of the wood, lay another block upon the face of the plate and strike it with the hammer, so that the screw will leave marks upon the face of the first block. Then with a one-fourth inch drill, drill holes through the block at these points, after which insert a countersink drill in the chuck and with it drill from each side of the block into the holes made by the one-fourth drill, letting the countersink go below the surface of the block on each side. Sandpaper the face of the block and place the plate on it so that the screws will sink into the corresponding holes, allowing the plate to rest flat upon the surface of the block. Then protecting the face of the plate with another block clamp it tight, and with a small ladle pour melted type metal into the holes on the opposite side, not allowing it to come to the surface of the block. When it is cool the plate will be firmly fastened to the block.

Saw the block around the metal, leaving a small margin of wood and then it is ready to trim. Place the block on the trimmer, having the gauge set so that the knives will just catch one edge, and pass the table back and forth, giving the gauge screw a slight turn each time until the wood is trimmed up to the metal. If the plate is so placed that the wood will not trim parallel to the edge of the plate, place a piece of folded paper between the block and gauge to cause the part at which the wood is thickest to be moved farther toward the knives. Trim each edge, running the block through slowly when making the last cuts, and then make it type-high in the planer. If the type metal should be found to come to the surface of the block it should be routed down. In mounting line and half-tone cuts together, if the plates are not of the same thickness the thinner ones must be underlaid to bring their surfaces to the level of the thickest plate. Cherry wood is usually used for blocking plates, metal blocks being used for those from which stereotypes are to be made, such as line plates for newspaper work.

The first proofs from half-tone plates will often show black spots. In such a case the plate is given

to the engraver who tools them out. The half-tone may often be improved also by having certain parts burnished to make those parts in the proof appear darker. For fine magazine work it has become customary to use the tool very extensively upon half-tone plates, many of them being given the appearance of fine wood engravings. The tool is also often used to vignette portraits and to clear away the stipple in places where it is desired to have clear whites in the proof.

The line drawings for reproduction should be made with black ink and the lines should all be sharp and bold. Gray and fine lines are extremely difficult to reproduce, especially if the reduction is great. To make drawings rapidly and accurately, a common "wrinkle" is to draw the lines over a silver print, the photographic image

the paper should be rinsed and dried, being then ready for the photographer.

Another method to obtain the outlines of the drawing is to make a ferrotype, or "tintype," and over this to place a sheet of thin transparent gelatine or celluloid, the outlines being scratched in with a point. Powdered graphite or other pigment is then dusted over the gelatine and adheres to the lines. By placing the gelatine over a sheet of paper, line side down, and rubbing it, the lines will be transferred to the paper. The ferrotype is made in the same manner as a wet plate, the sheet of metal being substituted for the glass.

In drawings for colorwork it is often desired to have the part of the drawing for each color made separate. The whole drawing is first made in the colors as they are to appear in the original, then tissue paper is placed over it and the outlines for one color drawn upon it. The back of the paper is then covered with some pigment (rubbing a blue pencil over it is the easiest way), laid back down on another piece of paper or card, and the lines traced over, thus transferring them. That portion of the drawing is then finished up as desired and the others obtained in a similar manner. "Scratch board" is generally used for making drawings upon, as it has a smooth surface with no grain to appear in the reproduction, and alterations can be made upon it without altering the character of the surface.

(To be continued.)

Written for THE INLAND PRINTER.

PRICES FOR ELECTROTYPING—THE CHICAGO SCALE.

NO. 1.—BY F. J. HENRY.

IN this issue of THE INLAND PRINTER will be found a copy of the price list adopted a few months ago by the electrotypers of Chicago. As the question of prices is a very interesting one to every business man it is believed this scale will be carefully examined by electrotypers in this and in other countries. It will be noticed that the prices given are, in most instances, subject to discount. I understand the maximum is fifty per cent. This may be, for a beginning, the best arrangement to secure united action and cause a minimum of disturbance to live contracts; later on, the discount may be changed to suit new conditions. Taking off so large a discount as fifty per cent leaves the rates generally too low, it seems to me, to afford a fair profit; in some instances too low to return cost to the electrotypist. Of course, fifty per cent discount is not mandatory, but it is usually the case that a man's lowest rate is also his highest price. As in all matters it is necessary that there should be a standard, this scale may be used for a rallying point, as it were. It may be considered to occupy a similar position as a guard rail on the side of the

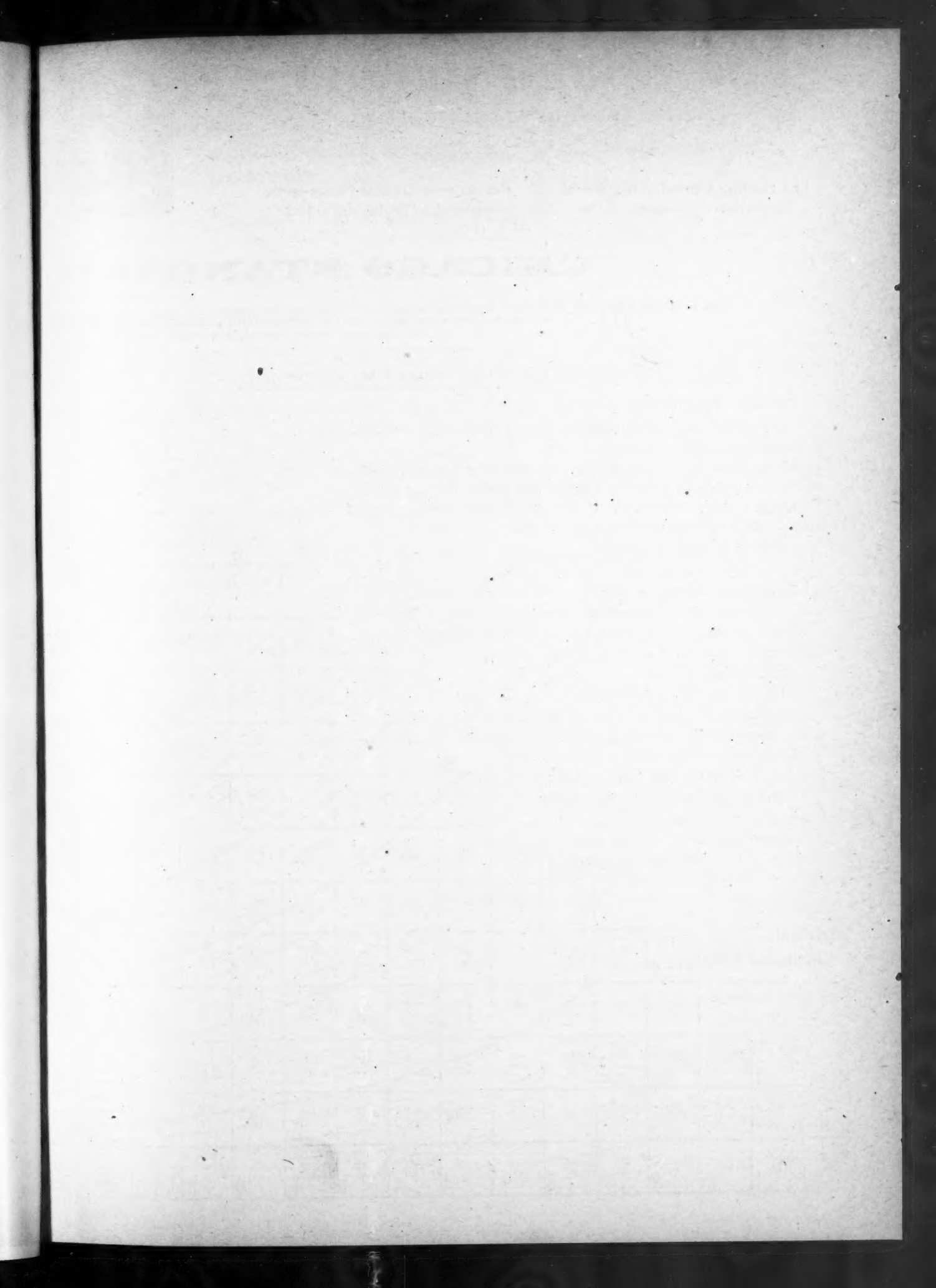


"THE SCHOOL FLAG."

Chicago Record's want ad. illustrations.
Drawn by Fred Richardson.

being afterward bleached out, leaving the drawing alone on the paper.

The method is as follows: Obtain some plain salted paper and sensitize it by brushing over the surface a tuft of absorbent cotton wet with a solution of silver nitrate. Dry in the dark and expose under an ordinary negative made from the copy to be reproduced until the image shows a dark red or purple. Wash, then place in a dilute solution of acetic acid for several minutes until the image is fixed. Wash again, then dry and make the drawing over it with Higgins' waterproof ink. When this is dry, flow over the print a saturated solution of mercuric chloride in alcohol, or in about equal parts of alcohol and water. The red image will be removed, leaving the drawing, after which



The Inland Printer

PUBLISHED MONTHLY AT CHICAGO, U. S. A.

The Leading Journal in the World
Devoted to the Graphic Arts.

Reaches every Civilized Nation on the
Globe where English can be read.

CHICAGO STANDARD

(ADOPTED, CHICAGO)

THE CURVED LINES ON THIS SCALE represent at every point the same total surface in a square or rectangular figure between any two curved lines. TO DETERMINE THE CORRECT PROPORTION OF RIGHT-ANGLE CORNER TO THE POINT OF THE KNOWN SIZE REPRESENTING THE LENGTH

SUBJECT TO DISCOUNT, EXCEPT WHERE MARKED "NET."

Cuts and Type Matter on Wood charged as per large figures on scale; larger than Scale, 3 cents per square inch. **Not blocked**, $\frac{2}{3}$ Scale. **Half-tone**, 25 per cent. extra.

Blocking, $\frac{2}{3}$ Scale; minimum, 16 cents.

Metal Base (Cored) and Embossing Plates, as per small figures on Scale. Larger than Scale, 8 cents per square inch. **False-Bed Plates**, 25 per cent. less.

Metal Lines from form furnished, 1 pica, 6 cents per inch; 2 picas, 7 cents per inch; 3 picas, 8 cents per inch; minimum, 20 cents.

Advertising Matter on Wood, ten or more from one form, 12 to 14 picas wide, 10 cents per running inch; minimum, 16 cents.

Advertising Matter on Metal, ten or more from one form, 12 to 14 picas wide, 15 cents per running inch; minimum, 24 cents.

Book Plates, (sixteen or more pages,) 2 cents per square inch, ($\frac{1}{4}$ inch added each way, for bevel); minimum, 32 cents.

Stereotyping, $\frac{3}{4}$ scale.

Tint Plates, same as Electrotypes.

Corrections, Single letter, 10 cents; word, 15 cents; line or short paragraph, 20 cts. **Net**. Electrotyping, extra.

Mortising, on Wood, outside, 10 cents; inside, 15c. On Metal, outside, 15c.; inside, 25 cents, **Net**.

Time Work, 60 cents per hour, **Net**.

Discounts on quantities of

10 or more from one form, 10 per cent.

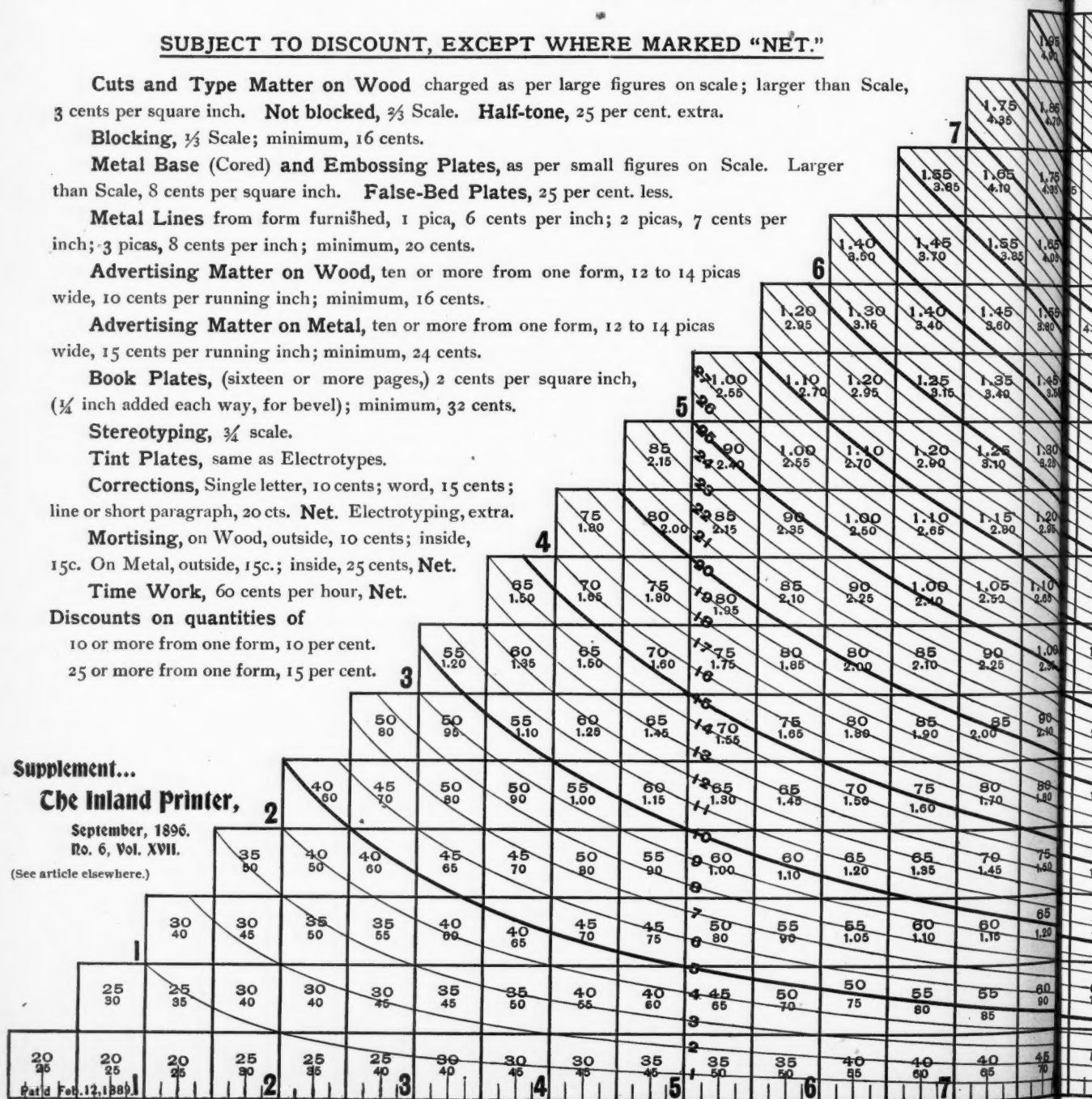
25 or more from one form, 15 per cent.

Supplement...

The Inland Printer,

September, 1896.
No. 6, Vol. XVII.

(See article elsewhere.)



articles relate to and interest not alone those who set type and do presswork, but cover the entire field of the arts closely allied to printing, including engraving, electrotyping, stereotyping, bookbinding, proofreading, etc. No one connected in the remotest way with any of these branches, or engaged in newspaper work or designing, should fail to subscribe.

10 per Year.
Foreign Subscriptions, \$1.00 extra per Year.

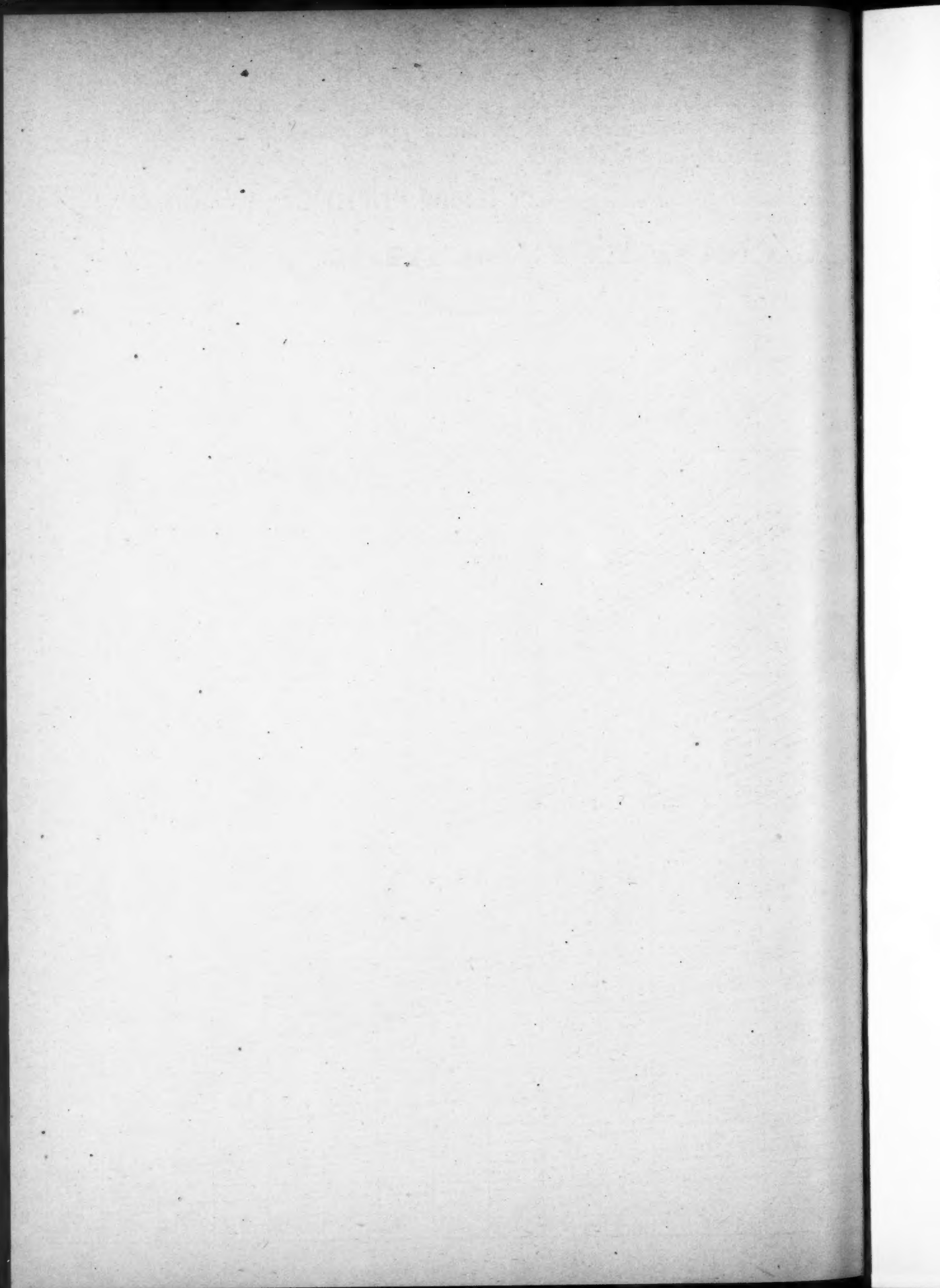
The Inland Printer Co., Publishers, Chicago.

RD ELECTROTYPE SCALE.

ED, CHICAGO, JUNE 1, 1896.)

measured from the lower left-hand corner of the Scale. The Scale is divided into equal divisions of one square inch. FOR ENGRAVING, place a ruler or string on the Scale, extending from the lower left-hand corner, the ruler will then cross every point of correct proportion.

1.00	2.20	2.30	2.40	2.50	2.65	2.75	2.90	3.00	3.15	3.25	3.35	3.50	3.60	3.75	3.85
1.50	3.45	3.60	3.75	3.90	4.10	4.25	4.50	4.65	4.85	5.00	5.15	5.40	5.55	5.75	5.90
2.00	4.90	5.10	5.25	5.40	5.65	5.80	6.10	6.25	6.45	6.60	6.75	7.05	7.20	7.40	7.55
2.50	5.95	6.20	6.40	6.60	6.85	7.00	7.35	7.50	7.75	7.90	8.10	8.40	8.55	8.80	8.95
3.00	7.00	7.25	7.50	7.70	7.95	8.10	8.50	8.65	8.90	9.05	9.20	9.55	9.70	9.95	10.10
3.50	8.05	8.35	8.60	8.80	9.05	9.20	9.65	9.80	10.05	10.20	10.40	10.75	10.90	11.15	11.30
4.00	9.10	9.45	9.70	9.90	10.15	10.30	10.80	10.95	11.20	11.35	11.55	11.95	12.10	12.35	12.50
4.50	10.15	10.55	10.80	11.00	11.25	11.40	11.95	12.10	12.35	12.50	12.70	13.10	13.25	13.50	13.65
5.00	11.20	11.65	11.90	12.10	12.35	12.50	13.10	13.25	13.50	13.65	13.85	14.25	14.40	14.65	14.80
5.50	12.25	12.75	13.00	13.20	13.45	13.60	14.25	14.40	14.65	14.80	15.00	15.40	15.55	15.80	15.95
6.00	13.30	13.85	14.10	14.30	14.55	14.70	15.40	15.55	15.80	15.95	16.15	16.55	16.70	16.95	17.10
6.50	14.35	14.95	15.20	15.40	15.65	15.80	16.55	16.70	16.95	17.10	17.30	17.70	17.85	18.10	18.25
7.00	15.40	16.05	16.30	16.50	16.75	16.90	17.75	17.90	18.15	18.30	18.50	18.90	19.05	19.30	19.45
7.50	16.45	17.15	17.40	17.60	17.85	18.00	18.85	19.00	19.25	19.40	19.60	20.00	20.15	20.40	20.55
8.00	17.50	18.25	18.50	18.70	18.95	19.10	19.95	20.10	20.35	20.50	20.70	21.10	21.25	21.50	21.65
8.50	18.55	19.35	19.60	19.80	20.05	20.20	21.05	21.20	21.45	21.60	21.80	22.20	22.35	22.60	22.75
9.00	19.60	20.45	20.70	20.90	21.15	21.30	22.15	22.30	22.55	22.70	22.90	23.30	23.45	23.70	23.85
9.50	20.65	21.55	21.80	22.00	22.25	22.40	23.25	23.40	23.65	23.80	24.00	24.40	24.55	24.80	24.95
10.00	21.70	22.65	22.90	23.10	23.35	23.50	24.35	24.50	24.75	24.90	25.10	25.50	25.65	25.90	26.05
10.50	22.75	23.75	24.00	24.20	24.45	24.60	25.45	25.60	25.85	26.00	26.20	26.60	26.75	27.00	27.15
11.00	23.80	24.85	25.10	25.30	25.55	25.70	26.55	26.70	26.95	27.10	27.30	27.70	27.85	28.10	28.25
11.50	24.85	25.95	26.20	26.40	26.65	26.80	27.65	27.80	28.05	28.20	28.40	28.80	28.95	29.20	29.35
12.00	25.90	27.05	27.30	27.50	27.75	27.90	28.75	28.90	29.15	29.30	29.50	29.90	30.05	30.30	30.45
12.50	26.95	28.15	28.40	28.60	28.85	29.00	29.85	30.00	30.25	30.40	30.60	31.00	31.15	31.40	31.55
13.00	28.00	29.25	29.50	29.70	29.95	30.10	30.95	31.10	31.35	31.50	31.70	32.10	32.25	32.50	32.65
13.50	29.05	30.35	30.60	30.80	31.05	31.20	32.05	32.20	32.45	32.60	32.80	33.20	33.35	33.60	33.75
14.00	30.10	31.45	31.70	31.90	32.15	32.30	33.15	33.30	33.55	33.70	33.90	34.30	34.45	34.70	34.85
14.50	31.15	32.55	32.80	33.00	33.25	33.40	34.25	34.40	34.65	34.80	35.00	35.40	35.55	35.80	35.95
15.00	32.20	33.65	33.90	34.10	34.35	34.50	35.35	35.50	35.75	35.90	36.10	36.50	36.65	36.90	37.05
15.50	33.25	34.75	35.00	35.20	35.45	35.60	36.45	36.60	36.85	37.00	37.20	37.60	37.75	38.00	38.15
16.00	34.30	35.85	36.10	36.30	36.55	36.70	37.55	37.70	37.95	38.10	38.30	38.70	38.85	39.10	39.25
16.50	35.35	36.95	37.20	37.40	37.65	37.80	38.65	38.80	39.05	39.20	39.40	39.80	39.95	40.20	40.35
17.00	36.40	38.05	38.30	38.50	38.75	38.90	39.75	39.90	40.15	40.30	40.50	40.90	41.05	41.30	41.45
17.50	37.45	39.15	39.40	39.60	39.85	40.00	40.85	41.00	41.25	41.40	41.60	42.00	42.15	42.40	42.55
18.00	38.50	40.25	40.50	40.70	40.95	41.10	41.95	42.10	42.35	42.50	42.70	43.10	43.25	43.50	43.65
18.50	39.55	41.35	41.60	41.80	42.05	42.20	43.05	43.20	43.45	43.60	43.80	44.20	44.35	44.60	44.75
19.00	40.60	42.45	42.70	42.90	43.15	43.30	44.15	44.30	44.55	44.70	44.90	45.30	45.45	45.70	45.85
19.50	41.65	43.55	43.80	44.00	44.25	44.40	45.25	45.40	45.65	45.80	46.00	46.40	46.55	46.80	46.95
20.00	42.70	44.65	44.90	45.10	45.35	45.50	46.35	46.50	46.75	46.90	47.10	47.50	47.65	47.90	48.05
20.50	43.75	45.75	46.00	46.20	46.45	46.60	47.45	47.60	47.85	48.00	48.20	48.60	48.75	49.00	49.15
21.00	44.80	46.85	47.10	47.30	47.55	47.70	48.55	48.70	48.95	49.10	49.30	49.70	49.85	50.10	50.25
21.50	45.85	47.95	48.20	48.40	48.65	48.80	49.65	49.80	50.05	50.20	50.40	50.80	50.95	51.20	51.35
22.00	46.90	49.05	49.30	49.50	49.75	49.90	50.75	50.90	51.15	51.30	51.50	51.90	52.05	52.30	52.45
22.50	47.95	50.15	50.40	50.60	50.85	51.00	51.85	52.00	52.25	52.40	52.60	53.00	53.15	53.40	53.55
23.00	49.00	51.25	51.50	51.70	51.95	52.10	52.95	53.10	53.35	53.50	53.70	54.10	54.25	54.50	54.65
23.50	50.05	52.35	52.60	52.80	53.05	53.20	54.05	54.20	54.45	54.60	54.80	55.20	55.35	55.60	55.75
24.00	51.10	53.45	53.70	53.90	54.15	54.30	55.15	55.30	55.55	55.70	55.90	56.30	56.45	56.70	56.85
24.50	52.15	54.55	54.80	55.00	55.25	55.40	56.25	56.40	56.65	56.80	57.00	57.40	57.55	57.80	57.95
25.00	53.20	55.65	55.90	56.10	56.35	56.50	57.35	57.50	57.75	57.90	58.10	58.50	58.65	58.90	59.05
25.50	54.25	56.75	57.00	57.20	57.45	57.60	58.45	58.60	58.85	59.00	59.20	59.60	59.75	60.00	60.15
26.00	55.30	57.85	58.10	58.30	58.55	58.70	59.55	59.70	59.95	60.10	60.30	60.70	60.85	61.10	61.25
26.50	56.35	58.95	59.20	59.40	59.65	59.80	60.65	60.80	61.05	61.20	61.40	61.80	61.95	62.20	62.35
27.00	57.40	60.05	60.30	60.50	60.75	60.90	61.75	61.90	62.15	62.30	62.50	62.90	63.05	63.30	63.45
27.50	58.45	61.15	61.40	61.60	61.85	62.00	62.85	63.00	63.25	63.40	63.60	64.00	64.15	64.40	64.55
28.00	59.50	62.25	62.50	62.70	62.95	63.10	63.95	64.10	64.35	64.50	64.70	65.10	65.25	65.50	65.65
28.50	60.55	63.35	63.60	63.80	64.05	64.20	65.05	65.20	65.45	65.60	65.80	66.20	66.35	66.60	66.75
29.00	61.60	64.45	64.70	64.90	65.15	65.30	66.15	66.30	66.55	66.70	66.90	67.30	67.45	67.70	67.85
29.50	62.65	65.55	65.80	66.00	66.25	66.40	67.25	67.40	67.65	67.80	68.00	68.40	68.55	68.80	68.95
30.00	63.70	66.65	66.90	67.10	67.35	67.50	68.35	68.50	68.75	68.90	69.10	69.50	69.65	69.90	70.05
30.50	64.75	67.75	68.00	68.20	68.45	68.60	69.45	69.60	69.85	70.00	70.20	70.60	70.75	71.00	71.15
31.00	65.80	68.85	69.10	69.30	69.55	69.70	70.55	70.70	70.95	71.10	71.30	71.70	71.85	72.10	72.25
31.50	66.85	69.95	70.20	70.40	70.65	70.80	71.65	71.80	72.05	72.20	72.40	72.80	72.95	73.20	73.35
32.00	67.90	71.05	71.30	71.50	71.75	71.90	72.75	72.90	73.15	73.30	73.50	73.90	74.05	74.30	74.45
32.50	68.95	72.15	72.40	72.60	72.85	73.00	73.85	74.00	74.25	74.40	74.60	75.00	75.15	75.40	75.55
33.00	69.00	73.25	73.50	73.70	73.95	74.10	74.95	75.10	75.35	75.50	75.70	76.10	76.25	76.50	76.65
33.50	70.05	74.35	74.60	74.80	75.05	75.20	76.05	76.20	76.45	76.60	76.80	77.20	77.35	77.60	77.75
34.00	71.10	75.45													



road next a precipice, a warning to wayfarers that they may meet disaster if they attempt to go on the other side of it.

For quite a number of years there has been no stability in prices for electrotypes, and the lack of uniformity in rates has proved an annoyance to customers, especially to printers, making it necessary for them to obtain the electrotypers' price before submitting an estimate or making a contract even on plain work, which is sometimes quite an inconvenience, especially when called upon to make quotations while messenger waits or at the office of the customer. This condition has not been confined to Chicago, but has been common all over this country. Possibly competition was a little more keen and prices more depressed in Chicago than elsewhere, and therefore only natural that reform should commence there; anyway it is gratifying to know that some electrotypers have at last come to a realizing sense of their condition and have decided to change their practice. The good resolution may have been prompted by gradually decreasing bank balances; whatever the moving cause, it was the proper thing to do, for persistent cutting of prices leads to one result—bankruptcy. The old saying, "Competition is the life of trade," is true to a certain extent only; much depends on whether the competition is a healthy or a ruinous one. The business competition of the present day is generally of the latter sort, but electrotypers are not the only men who have been or are now doing an unprofitable business. Margins are very small in all lines of trade.

It is now over six months since this scale was adopted, and, as it is for the good of each one to stand firm, it seems as though there is good reason to believe that all will do so. From all accounts there is harmony between the electrotypers and their customers, and there is no indication of any disposition to depart from the agreement.

The form of the scale is about the same as many previously used and no doubt is familiar to all electrotypers, at least in this country, where for many years it has been customary to charge plates by the square inch. There has not been any plan devised for determining the price which is more convenient than by the use of a diagram, in the squares of which there are figures which indicate the prices. The plate to be measured being laid on the diagram flush with the lower left-hand corner, the price is found in the square under, or partly under, the upper right-hand corner—avoiding the necessity for using a rule, multiplying the length by the width of the plate and that result by the rate; operations frequently involving the use of fractions, which are troublesome to many people, often causing error and consuming considerable time. In the early days of electrotyping, the price for jobwork was usually more a matter of

judgment as to what it was worth than determined by measurement and calculation. I believe the first diagram scale was printed in 1863; it may be new to young electrotypers and recall not unpleasant memories to old electrotypers to see what prices prevailed at that time. Having one of those old scales at hand I will quote from it.

The sheet is headed:

SCALE OF PRICES FOR STEREOTYPING.

BOOKWORK.

Pica.....	60 cents per 1,000 ems
Small pica	55 " " " "
Long primer and bourgeois.....	40 " " " "
Brevier or smaller.....	35 " " " "
Electrotyping, 5 cents additional.....	" " " "
Alterations and time work, 70 cents per hour.	
Music to be measured as bourgeois.	

JOBWORK.

Pamphlets and other type jobs of less than 16 pages octavo, or 24 pages duodecimo, to be counted as brevier at 50 cents per 1,000 ems. Jobs in smaller type to be counted according to their type. Blocking extra.

Type jobs measuring less than 2,000 ems, brevier, shall be charged as cuts.

Cuts blocked, to be charged as per accompanying scale.

Cuts over one foot square to be charged 6 cents per square inch—blocking included.

The diagram on this scale is laid out in squares, $\frac{1}{2}$ inch each way, and prices given are: for the first square, 30 cents; for 1 square inch, 40 cents; for 2 square inches, 60 cents; for 4 square inches, \$1.10; 6 square inches, \$2.20, etc. These figures were strictly net cash.

The electrotypers of the present time may think he would be pleased to do business a few years at such rates, after which he would be ready to say farewell to it. It must be borne in mind that plumbago was then \$2.50 per pound. Electrotypes metal, 12 cents to 18 cents per pound. Copper, about 50 cents per pound. Wages were lower—about two-thirds the present rates for molders and finishers. After 1865, prices began to decline and the course has been continually downward. For a time improved facilities enabled electrotypers to make a fair margin of profit, but during the last few years it has not been possible to reduce cost sufficiently rapidly to keep pace with depreciation in rates which has been due to excessive competition. There have been several efforts made to arrest the lowering of prices, but none have been more than temporary checks. One great difficulty in the matter seems to have been—and probably always will be—distrust of the other man. There does not appear to be the breadth of view and absence of petty jealousy that is found in many other lines. With few exceptions, each electrotypers has acted as though he felt his mission was to prevent a competitor from obtaining trade—to drive others out of the market, ruin them, if possible, regardless of consequences to the business and to himself.

(To be continued.)



Photo by George H. Luther, Chicago.

FEEDING THE CHICKENS.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President.

C. F. WHITMARSH, Secretary.

A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.

J. CLYDE OSWALD, Manager.

CHICAGO, SEPTEMBER, 1896.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

TENTH ANNUAL MEETING UNITED TYPOTHETÆ.

AT Rochester, New York, September 8 to 10, 1896, the delegates and visitors of the United Typothetæ of America will be the guests of the Rochester employing printers. The beauty of the city of Rochester and its picturesque surroundings will undoubtedly be a substantial aid to the elaborate plans for entertainment. The convention will be held in the Chamber of Commerce

building, and among the papers which will be presented at the meeting the following will, no doubt, be found suggestive:

On the Cost to the Printer of Improvements in Machinery

and of New Faces of Type, by Theodore L. De Vinne.

On the Output of Presses, by W. B. Conkey.

On the Cost of Printing, by G. M. Courts, of Galveston.

On Composition, by J. Stearns Cushing, of Boston.

On the Preparation, Printing and Care of Process Cuts (author not given).

On the Education of Patrons, by Herbert L. Baker.

As we have before noted, the typothetæ of Buffalo is at once the most progressive and practical of the local organizations, and the name of its energetic secretary, Mr. Baker, among the authors of papers, is encouraging to the belief that the Typothetæ will attempt something to fortify the printing trade from the assaults of its own members. If the Typothetæ is to be in truth an organization for the protection of the printing trade, it is certainly time that its good works should be shown. If it has degenerated into a mutual admiration society, as has been charged, we cannot hope much from it. Action, not words, is required for the safety of the trade at this time.

ADVERTISING.

PUBLICITY is gradually coming to the time when it will be approximately estimated at its true value. What chiefly hinders its proper estimate is the belief which most business men have that they know more about their advertising than anybody else can possibly know. These gentlemen have some little logic to support their belief. Their business is their own; they may not, of course, know all its details thoroughly—as, indeed, to be sincere and candid, what business is thus understood in these days—but they know enough to conduct it after a fashion, and the fashion is shadowed forth in their advertising, in the argument and style particularly. To follow out the logic of these gentlemen to its rational conclusion, when we are sick we may doctor ourselves, for surely we can feel what is going on much better than any doctor can tell us, and as we have our bodies always with us we have a much better understanding of all their peculiarities than a mere rank outsider can have. If our business or social affairs require the aid of the law of the land for their adjustment, who knows so well as we do what our wrongs are or can state them more eloquently or feelingly? No one, surely.

But should it be that any advertiser has a lingering doubt of his entire ability to present his wares to the public—immersed as he is in business cares of various kinds and only able to give his advertising the most superficial attention; should it be that he doubts his ability to exploit his goods to the best possible advantage, and feels that the

man who has spent years in fitting himself for the specialty of publicity, who has ideas *ad libitum* on hand, will use the space which his dollars have been paid for, and which is perchance unprofitable, in such wise that, like refertilized land, it will raise a crop (of dollars) that will be as sixteen to one, then let him turn to the modest notice of the demure advertisement worder and planner and hearken to him.

HON. SETH LOW'S ARBITRATION.

ELSEWHERE in this issue will be found the full text of the decision rendered by the Hon. Seth Low as arbitrator in the matters in dispute between J. J. Little & Co., of New York, and their employes. The decision is signalized by the close logic of its reasoning, and has been accepted by both sides as satisfactory. There is, however, one point to which those experienced in the details of piecework will be inclined to take exception as giving room for dissatisfaction and suspicion of unfairness. It lies in granting the proposition "*That all cuts coming within the measure, and within the control of the office at the time the copy is given out, shall be given to the compositor.*"

The arbitrator's opinion that the cuts being furnished by the author or publisher in no way makes it incumbent upon the employer to have any responsibility to the employe through failure to have the cuts on hand when the copy is given out, is not, in our judgment, of a piece with his decisions on other points. In settling matters of dispute of this kind, in our opinion, the decisions should be also moderately suggestive. Logically, a decision must be yes or no, and perhaps there is danger of confusion of thought in making suggestive decisions. However this may be, it is not improbable that a more intimate knowledge of the working of a pieceroom would have suggested that the proposition quoted should have been modified to read: "*That all cuts coming within the measure, and within the control of the office at the time the copy is given out, shall be given to the compositor. 'Blood' to be given, however, for cuts not within the control of the office, which obviously can be placed by the make-up without taking the type into the stick.*"

CONDITION OF THE PRINTING TRADE.

THE printing trade of late years has suffered severely from an illegitimate competition which has violated all agreements for the maintenance of prices and which has taken every advantage obtainable for underbidding. When the ordinary minimum price for presswork or composition is sacrificed in order to obtain work in the hope that superior facilities in the bindery or elsewhere will permit an ultimate profit a principle has been violated which is exceedingly dangerous to the trade as a whole. The permanent maintenance of

the union scale is dependable upon the prices which can be obtained for printing. Owing to the piratical assaults upon the trade by the reckless or ignorant, the prices of printing have become completely demoralized. When the Master Printers' Association, of Chicago, made an effort to establish prices the effort was rendered futile from the fact that no mode of effective discipline could be established. Conditions have now come to a pass whereby the only effectual aid possible must come from the workmen themselves in coöperation with the Master Printers' Association. Any element which menaces the union scale must be taken into account by the Union, and the house which manipulates the various branches of the trade one against the other and cuts prices below the Master Printers' agreement certainly is an element of danger, and is in the broadest sense an "unfair house" whether it carries the union label or not. The unions must aid the trade in this matter or disaster will follow. In a movement of this kind to maintain the legitimate equilibrium of competition the unions will be attempting to preserve their own interests, at the present time quickly becoming seriously jeopardized.

SINCERITY IN NEWSPAPER ILLUSTRATION.

THERE is a certain kind of newspaper enterprise which the public are indulgently contemptuous of. This enterprise is expressed in bogus illustrations—drawn by the artist on the spot—in his corner in the newspaper office. While the newspaper accounts of certain occurrences of moment as a rule coincide fairly well, the illustrations, with few exceptions, are widely variant—so much so as to be absurd were it not for the fact that it is well known that these sometimes startling creations are evolved from the inner consciousness of artists many miles away from the scenes they were supposed to be taking on paper with graphic truth. It is but fair to say that artists generally urge for sincerity in illustration, and that the preparation of a convention scene several days before the convention opens is a distasteful task to the artist—though it may be considered a piece of brilliant enterprise and forethought by some.

A notable departure from these practices is observed in some instances in the present political campaign, and particularly in the case of the *Chicago Record* and *Chicago Chronicle*, whose special artists to the conventions have given to the public sincere work—truthful illustrations, which have been commented upon most favorably by many present at the scenes depicted and who have recognized the effort for a sincere exposition of the convention scenes. In these pages this month we reproduce a few of these illustrations in substantiation of the claim for the better enterprise which demands sincerity in illustration.

THE PAPER DEALER AS A COMPETITOR WITH THE PRINTER.

COMPLAINT is made in the correspondence department this month by an employing printer regarding the methods of some of the paper dealers of Chicago who enter into competition with the printer to whom they supply goods and bid against him for work. The complainant desires THE INLAND PRINTER to "take the matter up." As a matter of fact THE INLAND PRINTER has all along protested against the injustice of these methods in all their aspects, but the only remedy lies in the hands of the Master Printers' Association. Everyone is hustling for trade in these days—cash trade particularly—and the main idea is to get it. If the paper dealer who has enjoyed the patronage of a printer considers it honorable dealing to go behind the printer to reach his customers direct, it should be a matter for the Master Printers' Association to take up and prove to the paper house that such methods cannot result to its ultimate profit.

Written for THE INLAND PRINTER.

SCHOOLS OF PROOFREADING.

BY F. HORACE TEALL.

MANY highly educated people—both men and women—have tried their hand at proofreading, without the common preparation gained by composing-room experience, and found, after a short time, that they were fitted for nothing more in that line than—utter failure. There are good proofreaders who are not practical printers, but there are very few of them. Undoubtedly the majority of successful proofreaders would laugh at the idea of teaching the art to any person other than a compositor, especially in a few lessons, and declare that no one would seriously undertake such a task. Yet the following advertisement of a "School of Proofreading" actually appeared recently in a daily paper:

"GENTLEMEN,—If you possess a fair education, why not utilize it instead of spending your life at hard, unremunerative toil? Learn proofreading, a genteel occupation, paying \$15 to \$30 weekly. Good proofreaders are always in demand by printers and publishers. We can fit you to hold any position in six lessons by our method, prepared after many years of practical experience. Day and evening classes; terms reasonable."

If anyone has actually devised a method by which a person without printing-office experience may be fitted—and in *six lessons*, forsooth!—to hold any position at proofreading, even on the simplest work, he has accomplished something wonderful. A great deal more than a fair education is necessary in order that one may be a good proofreader. Here is something from an article in the

Typographical Journal, which may answer our purpose, at least as well as anything thought out originally, besides showing that the opinion of the present writer is not peculiar: "The proofreader must have a quick eye, good education—if he is weak in spelling he is useless—a knowledge of typography, and know all the rules, written and unwritten, of the business. He must have confidence in his ability; lacking confidence he is next to useless. Horace Greeley had a high standard for the qualities of a first-class proofreader, holding that the position required a universal knowledge of facts, names, and spelling, and that a man of this caliber need never fear that he would fail to get work."

This is true theory, although—especially in the standard attributed to Horace Greeley—it is seldom truly exemplified. But good theory is always in advance of practice. A knowledge of typography is said to be necessary, but is not held to be sufficient without the other qualifications. Some people, however, though very few of them, become good proofreaders without such knowledge, especially if that knowledge be held to include practical experience with type. One of the few was John Robinson, for many years foreman of the proofroom on the New York *Tribune*. He never worked at case, but, entering the proofroom as a boy copyholder—something seldom allowed on New York papers—proved so conclusively his possession of natural talent for the work, that he not only became in due course a proofreader, but one of the very best. He read so fast from the proof, marking errors as he read, without stopping, that I know no possibility of comparing anyone else to him than a Mr. Barclay, foreman of the Chicago *Inter Ocean's* predecessor, the *Republican* (or *Republic*—I am not sure which was the name). I remember holding manifold copy there for Mr. Barclay (by the way, I am not sure either of the spelling of his name), and making little effort to see anything but the first and last words of each page, as the words shot out of his mouth with almost inconceivable rapidity. But one of these two was a real proofreader and the other was not, and the one who was not a real proofreader was a good composing-room foreman.

Can the qualifications indicated be imparted to anyone in six lessons? The readers who get \$30 a week must have them, and even those who work for much less pay are expected to make a good pretense in this way. Great speed is not always necessary, but it is a valuable accomplishment if accompanied with accuracy. Far more important is the latter qualification, and it is commonly resultant, as also is the speed, from long experience. The article already quoted from furnishes an example of the need of continuous vigilance to secure accuracy, and of occasional inaccuracy in the work

of really accomplished proofreaders—for little doubt can be felt that its writer is an accomplished proofreader. Johnson's Universal "Dictionary" is mentioned in the writing, and there is no such work. What was meant is Johnson's Universal "Cyclopædia." Again, it is said there that praise

teacher would claim that this must be part of the education called for as a condition of the teaching; but it is a knowledge that comes practically, as a rule, only through long experience in different printing offices.

The only true "school of proofreading," speak-



Courtesy "Chicago Chronicle."

W. A. Shifelbin, Montana.

Ex-Gov. Waite, Colorado.

R. R. Woodring, Iowa.

S. D. Nicholson, Mayor of Leadville.

Fred L. Bailey, Oklahoma.

"Gen." J. S. Coxey.

A CONSULTATION OF LEADERS, POPULIST CONVENTION, ST. LOUIS.

DRAWN BY FRANK HOLME.

is given to the work of a certain reader in the Standard Dictionary, and proofreading is not mentioned in that dictionary. The article does not specify proofreading as the work praised, but the only possible inference is that such is the intention. It is said that if a proofreader is weak in spelling he is useless, and this is surely true; but something must be added to it, if the facts of the case are to be fully comprehended. A man may know one system of spelling, and get along well enough in places where that system is used. Ability to fill any position demands more than this. The different systems must be thoroughly known, so as to be able to shift from one to another as occasion demands it. Of course a

ing generally, is the composing room. Proofreading cannot be taught in six lessons, even if the pupil be an expert compositor. It is impossible to warn people too strongly against entering such a school as the one advertised, at least without a strong indication that they have the necessary talent. Even one who knows that he has a quick eye for discerning errors—and the *practical* quick eye is not common—can have no certainty of success except through practical experience.

A really useful school of proofreading does not seem impossible, but it



CARL BROWN.



A BRYAN ARGUMENT.



Courtesy "Chicago Record."

POLLING A STATE VOTE IN NEW YORK DELEGATION,
POPULIST CONVENTION, ST. LOUIS.

Drawn by W. Schmedtgen.

will never be one in which the course gives only six lessons. If anything systematic is needed for the improvement of literature, systematic training for proofreading is needed. Professional writers and editors should find genuine proofreading ability advantageous in their work, and a thorough course of practical training would cultivate such ability. The editors of our newspapers commonly think themselves pretty sharp at detecting errors; but if they were actually as able in this way as they should be, the proofreading would have to be done much better than most of it is now done, and it would have to be paid for.

A few years ago Cornell University had a chair of journalism. A chair of proofreading would probably have been much more profitable and more practicable. Who should be interested in securing the best attainable result in the matter of correctness in literature if not our universities? Should such a school as one of proofreading ever be added to any university course, the instructor should be a practical printer and proofreader, and the instruction should include a drill in the technicalities of the printing trade in all of its type departments.

Meanwhile, as we are not likely to have such a school, and especially as we must have more proofreaders than many such schools could possibly graduate, our proofreaders must continue to come

from the ranks of typesetters. Very little hope is possible that a school of proofreading like the one advertised will materially increase the number of efficient proofreaders.

ADVANTAGES OF TECHNICAL CLUBS.

A growing movement for the organization of "technical clubs" among the printers of America is one of the most hopeful and wholesome signs to be discerned at the present time in the doubtful and troubled sky of labor. The purpose of these organizations is wise and pacific and dignifies the movement with a potential significance large beyond its present humble beginnings.

In all these gatherings, whether weekly or monthly, a regular course of study is pursued, practical talks are given, interesting and difficult problems discussed; the whys and wherefores of processes which the ambitious craftsman sees each day in the shop or workroom, but does not comprehend, are explained; the ambitions of the indifferent are awakened by the revelations of the possibilities and the beauties of skilled craftsmanship, and that which has been perfunctory, commonplace and simply an irksome agency by which to reach the "pay envelope," is exalted into a competition in which the nobler motive of strife for artistic excellence exerts its wholesome inspiration. Not less important is the nearer touch into which the members of the craft are brought in this new relationship. The foreman meets the apprentice not as a taskmaster, but as the distributor of the riches of his own experience, and the grace of this giving furnishes him with a new interest in the apprentice, who is not unappreciative of the benefaction. This interest goes beyond the club and crosses the threshold of the workroom. It carries with it an invigorating atmosphere of fraternity, arouses dormant faculties, incites honorable ambition and gives the strength and facility which come from added knowledge. Such is the testimony of those who have observed, with keen and increasing interest, the cheering experiments in the line of technical club life in the printing craft.—Forrest Crissey, in *Chicago Evening Post*.



Courtesy "Chicago Record."

Ex-Gov. Waite.

Sen. Wm. Allen.

Sen. Stewart.

SKETCH AT POPULIST CONVENTION, ST. LOUIS.

Drawn by W. Schmedtgen.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

SINCE my last letter the art of printing has been made the richer by the addition of some twenty-five patented inventions, about one-third of the number relating to mechanical composition.

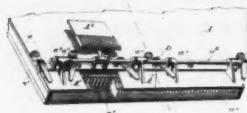


FIG. 1.

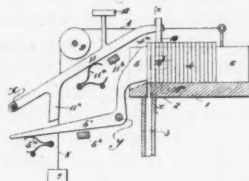


FIG. 2.

Charles Forth, of Cleveland, Ohio, was the banner inventor of the month, receiving no less than three patents relating to matrix assembling and distributing, all the patents being assigned to the Forth Graphotype Company, of Cleveland.

The Mergenthaler Linotype Company received two assigned patents, one granted to the originator of the company, Ottmar Mergenthaler, and the other to Carl Meulileisen, both of Baltimore, Maryland.

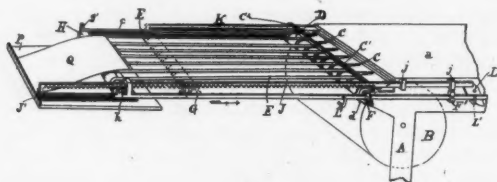


FIG. 3.

The former invention is shown in Fig. 1. The object of the same is to give ready access to the interior of the mouth of the magazine and to the escapement devices therein. The upper portion is hinged so as to swing out of the operative position, and is formed of independent sections held in place by laterally swinging latches.

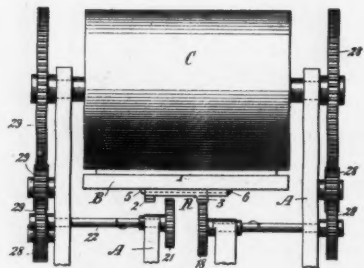
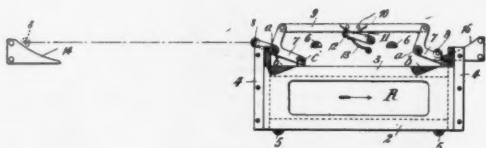


FIG. 4.

Mr. Meulileisen's invention consists of a trimming knife adapted to be automatically moved from one predetermined position to another and firmly held therein.

Two patents covering typesetting machines were granted to Stanley H. and Philip E. Hodgkin, of London, England. They are very much alike in general scope and the illustration of one will suffice. (Fig. 2.) The types are held in

channels and the end one released when desired. Heretofore this type has been forced down into the composing channel by a finger while the other types are forced backward to relieve the end one from pressure. In this case a movable front stop is employed, which is moved away from the front type by the key mechanism to enable the type to fall by gravity into the channel. The patent illustrated adds to this feature means to hold stationary the succeeding types while the end one is being released.

A novel sheet-delivery apparatus was invented by Robert W. Jamieson, of Rochester, New York. It comprises an impression cylinder, a receiving table and a pair of parallel rollers, one of which has fixed bearings, while the other is

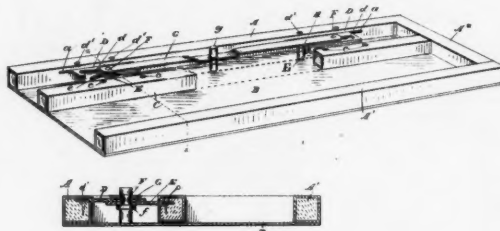


FIG. 5.

movable to and from the receiving table. A traveler is wound alternately from one roller to another to receive and accurately deliver the sheet. The apparatus is clearly shown in the accompanying view. (Fig. 3.)

Walter Scott, of Plainfield, New Jersey, received two patents for bed motions for cylinder printing machines. One form is shown in Fig. 4. The reciprocating bed carries a rack which is moved into two positions by the cams and levers indicated diagrammatically, and rigidly held in each position so as to engage with the proper driving mechanism to cause the bed to be moved in opposite directions.

Louis F. Laing, of Toronto, Canada, was the inventor of the galley shown in Fig. 5. It is an improvement over the Home galley, in that the means for moving the sidestick laterally are simplified. An operating bar has pins at each end engaging oblique slots in pairs of plates, one plate of each pair being secured to the sidestick, and the other to the rigid sidepiece of the galley.

Benjamin Day, of West Hoboken, New Jersey, has patented a new form of printer's roller, and method of forming the same. Fig. 6 shows mold containing one of the rollers, which is made in the form of a flexible tube, toughened first inside by permitting the air to come in contact with its inner surface, and then outside by removing the outer shell of the mold. Exposing the interior first causes the hollow roller to shrink, and prevents subsequent distortion.

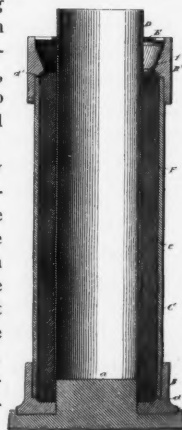


FIG. 6.

Charles Stevens, of Chicago, received a patent for a printing press for addressing envelopes. The envelope is carried to the proper position to be printed by a rotating impression cylinder, beneath which is an endless flexible carrier belt so arranged as to convey a series of address plates. The patent has been assigned to the Universal Printing Address Company, of Chicago.

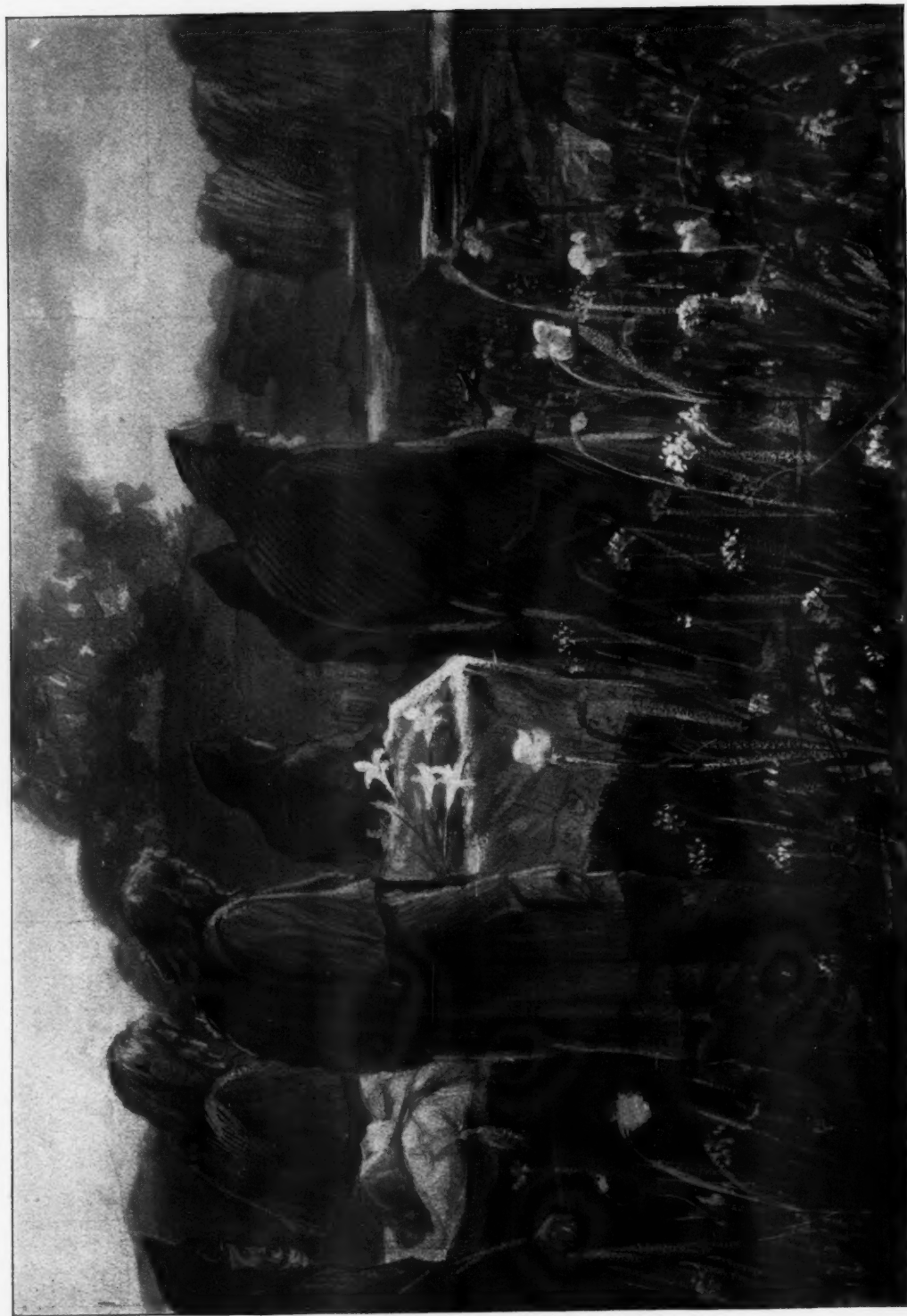
Berne Nadall, of Chicago, received the only design patents relating to the printing industry granted during the month. One patent covered a new style of type, and the other a font of type ornaments. Both patents have been assigned to Barnhart Brothers & Spindler, of Chicago.



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION—"CAIN AND ABEL."

BY JOSEPH P. BIRREN.



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.
COMPOSITION, "BURIAL OF ELAINE," FROM "LAUNCELOT AND ELAINE,"—TENNYSON.
DRAWN BY CURTIS GANDY.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

DISPLAY IN ADVERTISING.

To the Editor:

NEW YORK, July 17, 1896.

I was greatly interested in the article in your number for the current month on the display of ads. illustrated by three samples of composition. As it seemed to me that even in the last and best of the three, one leading point in the

AT 76TH STREET AND 3D AVENUE.
 Overstocked Warerooms compel us to make
A GENERAL REDUCTION IN PRICES.
FURNITURE, CARPETS, OIL-CLOTHS,
BEDDING, Etc.
 EVERYTHING FOR HOUSEKEEPING: Curtains,
 Portieres, Baby-Carriages, Clocks, Crockery,
 Tin-Ware, Stoves, Refrigerators.
 LOWEST PRICES. - BEST QUALITIES. - LIBERAL CREDIT SYSTEM.
J. BAUMANN & BRO.,
 1312-1318 THIRD AVENUE, BET. 75TH AND 76TH STREETS.
 Elevated Railroad, 76th St. Station; 3d Ave. Cable Cars.
 Open Saturdays until 10 P. M.

ad. had been overlooked, so far as emphasizing it was concerned, I thought I would try my hand at an improvement of that point, namely, "*A General Reduction in Prices*," which it appears to me is the real or at least the principal reason for printing the advertisement at all. Incidentally, the whole ad. furnishes a chance to illustrate how best to handle a too crowded ad. where the space is limited.

E. M. DAY.

UNJUST COMPETITION.

To the Editor:

CHICAGO, July 15, 1896.

I wish to call your attention to the business methods of some of the large paper dealers of Chicago, which I believe antagonistic to the best interests of the trade. The average printer who is in business today has a hard enough struggle for existence without the competition I refer to, and I believe the honest and legitimate printer should be protected in his rights. Experience has taught me in these times, when everyone is looking for all the business possible, that certain paper houses rather overstep their bounds and encroach upon the territory of people whose trade they are anxious to retain, and thereby place themselves in position to lose trade in one direction while grasping for it in another. Everybody knows that the price of envelopes has reached "rock bottom" and that the margin of profit in this particular work is so small that it hardly pays a printer to take an order. As I have lost several orders in competition with Chicago paper houses, I naturally feel considerably grieved. I quoted a price to a railroad on 100,000 50-pound No. 10 manila envelopes, of good quality, with corner card printed thereon, at \$1.20 per thousand, after having obtained a price from the paper house of \$1.02 per thousand. These envelopes were to be delivered to me for my customer by the paper house within a certain length of time. As the price quoted was considerably lower than what the envelopes would have cost me had I bought them unprinted and done the printing myself, I had decided to order them of this firm

and make a fair profit by charging the price named above. I afterward learned from the paper house that they could shade the price somewhat and was quoted at 98 cents per thousand instead of \$1.02, but this did not tempt me to make any better rate to the railroad company. What was my surprise when I heard about a week afterward, on making inquiry at the railroad office, that the order had been placed with the very paper house that had agreed to furnish the envelopes for me, at the identical price quoted me. If this is not enough to annoy and totally discourage the legitimate printing trade, I would like to know what will do it. I claim that the jobber should either refuse orders of this kind or protect his regular customers by making a price that will enable him to get the business and make a fair profit. If the jobbers will not protect their printer customers, we should withdraw our patronage from them. A friend has just reported that another paper house quoted a price to a large corporation on a big order for envelopes even less than what they would furnish them to the printer for, and in this case also secured the order, to the detriment of the printer, who had also put in a bid.

I wish THE INLAND PRINTER would take this matter up, and if there is any way by which such practices can be stopped, use its best endeavors to bring about a consummation so devoutly to be wished. EMPLOYING PRINTER.

HOW SAMPLES CAN BE KEPT.

To the Editor:

NORWICH, New York, July 14, 1896.

Your correspondent, P. M. L., in the July issue, wants a suggestion how to keep loose samples. I have noticed various ways adopted in offices I have been engaged with, but think the one I have adopted may be found suitable to his requirements, and which is: I have procured a series of stout envelopes, 8 by 10 inches—cloth-lined is the most serviceable—in which I slip the samples of the several kinds of jobs, and have no difficulty in selecting the envelope containing the kind of job a customer desires to see. On the front of each envelope I write in a large, plain hand the name of the samples each envelope contains, and keep them in a large, deep drawer in the desk; or they can be kept on a shelf by punching a hole in the lower left-hand corner of each envelope, inserting a piece of string in the hole and attaching a small tag with the name of the contents so as to hang down over the edge of the shelf, and thus showing at a glance which envelope is wanted when required. Samples kept in this way, I find, can be kept clean and smooth for a long time.

J. B. MANNING.

AD. COMPOSITION.

To the Editor:

PORTLAND, Maine, July 20, 1896.

A calm, dispassionate criticism on a subject as important today as ad. composition is of great value. The construction of advertisements is becoming as fine an art as any part of the "art preservative of arts." The work is distinctive, as it requires not only correct style in composition but business bringing qualities for the ad.

The article, "Technicalities," on page 406 of the July number of this magazine was a valuable contribution, and many of Mr. Soden's ideas will be of great assistance to the compositor who reads and thinks. His assumption, however, that the writer of the article in *Newspaperdom* was inexperienced is not right, for a clearer article on the subject it has not been my pleasure to read for some time. If the writer was inexperienced he had a good theory.

Whether the ad. is well written is not a part of this discussion; it is whether it is set so as to bring out the salient points.

The ground taken by the writer in *Newspaperdom* seems to have been to make the ad. different in general appearance

from "the news matter and the other advertising" that "constitute an environment," and in his position he is sustained by the almost united opinion of writers on advertising subjects.

No one who has studied the subject can object to Mr. Soden's criticism of No. 1; the only thing that can be added is—it's no good. No. 2 is not especially strong, but its weakness is in the selection of words to emphasize rather than in the style. The style of No. 3 is too much like that of No. 1 and would not attract attention as quickly as No. 2.

As a general rule, for order of prominence, Mr. Soden's Style 1 is the safe one to follow. The business is the most important, and the writer of the ad., whether intentionally or not, arranged the matter for a very graceful and attractive display as shown below:

AT 76th ST. AND 3d AVE.

overstocked warerooms compel us to make a
general reduction in prices. Furniture, Carpets,
Oilcloths, Bedding, Etc.,

EVERYTHING for HOUSEKEEPING

Curtains, Portieres, Baby Carriages, Clocks,
Crockery, Tinware, Stoves, Refrigerators, Lowest
Prices. Best Qualities. Liberal Credit System.

J. BAUMANN & BRO.,

1313-1315 Third Ave. between 75th and 76th Streets.
Elevated Railroad, 76th St. Station. 3d Ave. Cable Cars.
Open Saturdays until 10 P. M.

The center line seems to have been the one the advertiser meant to have brought out strong. It is comprehensive. It covers in one line the advertiser's whole stock in trade.

The question of choice between the one above and the one below is one that advertisers might differ on, but I

At 76th Street and 3d Avenue overstocked ware-
rooms compel us to make a

General Reduction

in prices. Furniture, Carpets, Oilcloths, Bedding,
Curtains, Portieres, Clocks, Crockery,

Everything for Housekeeping,

Tinware, Stoves, Refrigerators, Baby Carriages,
Etc. Lowest Prices. Best Qualities.

Liberal Credit.

J. Baumann & Bro., 1313-15 3d Ave., Bet. 75th and 76th Sts.
Elevated Railroad, 76th St. Station. 3d Ave. Cable Cars.
Open Saturdays until 10 P. M.

think they would decide that either were better ads. than those shown before, and the latter is strong as an ad. from the fact that it brings out the very points that appeal to the "bargain-hunter" instinct of the general public, although Mr. Soden says it "will make no impression on the reader."

The "long-line, short-line" time has gone in ad. composition as surely as it has in job composition.

FRED L. TOWER,
Pres. and Gen'l Man., The Thurston Print.

A COUNTRY PRINTER'S VIEWS ON TYPE STYLES.

To the Editor: PETERSBURG, Mich., July 30, 1896.

I have noticed a tendency of type founders (nearly all are guilty) of imitating the styles of the fifteenth century. I am only a country printer, and perhaps my views are not worth printing, but it seems to me that the typographic art should advance instead of going backward. There are printers—and good printers, too—who will buy anything placed on the market by the founders, as they look upon them as leaders in the art preservative. A Worth in Paris could dictate what was correct for the women of two conti-

nents to wear, so also can a MacKellar dictate typographic styles to the printers of the land. Dresses are worn out and cast aside in a few short months, but the impressions from type last for centuries. This is a day of progression and invention. No manufacturer would dream of building a press after the pattern of those used in the fifteenth century. Why should not the founders do likewise—cast nothing but up-to-date nineteenth century type?

I would like to hear from others on this subject.

A. P. FALING.

COMPETITION OF JOURNEYMEN PRINTERS WITH THE LEGITIMATE TRADE.

To the Editor: LOWELL, Mass., July 20, 1896.

On page 441 of the July issue appears an extract from the *Detroit Free Press*, quoting the veteran printer Joe Mason in regard to a printer regularly employed in a union office for nine hours, and who at the end of his day's work goes home and devotes more or less time to doing printing on his own account. Mr. Mason proposes to bring this to the attention of the union. I can only say, more power to him.

There is also another point to be considered, namely: Jones is working in Brown's office, and has a first-class opportunity of seeing who has work done; then he goes to the customer and quotes him a price below what the customer has been paying, thereby robbing his employer of just as much work as he can get away from him, at the same time expecting his full union scale of wages. Secondly, any man working two or three hours overtime for a continuous length of time is worth actually less per hour than a man who works only nine hours a day. Therefore the union should take a decided stand on this question in justice to both employer and employee.

I get over this point by refusing to employ anyone who I know has a "steam printing" outfit. I would like to hear from other foremen on this question. J. A. K.

Communication with Mr. Mason on the foregoing produced the following:

To the Editor: DETROIT, Mich., August 3, 1896.

In regard to printers working for wages, and at the same time trying to run little print shops of their own, I am sorry to say there are some such members of our organization, and I was quoted correctly in the *Free Press*, and would have brought it before the union had I not had other irons in the furnace of that body which I considered of even greater importance to the printers of this city.

The job office proprietors have long groaned under the competition of the petty offices who do business on a cut-throat basis, and of the sidewalk speculator who owns no plant at all, but goes between the office and the customer and secures as near a cost price for the latter as possible. But recent years have seen a new source of competition springing up. Several men, members of the union, employed at a fair salary all the year round, have been found maintaining small plants at their homes, which they operate during their leisure—evenings, Sundays and holidays all being employed in this way when they can secure the work. In Detroit there are at least half a dozen printers who resort to this underhand competition with their employers. One has quite a plant in a suburban Canadian city, where he not only spends all his spare time, but is teaching several of his children the art of printing. Another, who has held an official position during the past year, has a little shop in his spare bedroom at home, and it is related he has taken customers from under the very nose of his boss. There are several other well-known cases. The matter has never been brought before the union, and it is claimed by some there is no way to get at these gentlemen only through their

employers, and perhaps some day they will realize the fact that it will be to their interest to employ men in their offices who will be satisfied with wages until such time as they can honestly branch out for themselves, when I am sure they would not tolerate like action on the part of their employees.

JOE MASON.

ESTIMATE FOR A SEVEN-COLUMN FOLIO NEWS-PAPER.

To the Editor :

St. LOUIS, Mo., July 13, 1896.

I note in your July number a request for an estimate for a seven-column folio paper. The following list can be supplied for three hundred and seventy-five dollars (\$375) net cash. If a secondhand Washington press be purchased, \$50 can be deducted, or if a Vaughan Ideal press be used, \$30 can be deducted, making the net amount three hundred and twenty-five (\$325) and three hundred and forty-five dollars (\$345) respectively. The list includes everything necessary to produce the paper :

1 7-col. Washington hand press.....	\$225.00
1 pair 7-col. folio chases.....	11.00
1 18-inch hand roller and frame, complete.....	2.75
1 set straight iron side and foot sticks.....	3.00
2 single and 1 double pat. lined galleys.....	6.50
3 6-inch comp. sticks, at 75 cents.....	2.25
1 14-inch comp. stick.....	1.30
6 pairs news cases.....	9.60
18 job or italic cases, at 90 cents.....	16.20
1 double (book) stand.....	6.00
1 " (news) ".....	4.25
25 yards reglet and furniture, assorted.....	1.25
3 beveled side-sticks.....	.18
Mallet, planer and proof planer.....	1.20
50 adv. rules, 13 ems.....	2.00
20 double dash rules, 13 ems.....	1.60
20 single " " ".....	1.20
10 double rules, ".....	.60
15 adv. " double column.....	.90
20 lbs. leads, 13 ems.....	3.60
10 lbs. slugs ".....	1.80
15 lbs. leads and slugs, double column.....	2.70
14 beveled foot-slugs, 13 ems.....	.56
12 6-point column rules, 7-col.....	6.00
2 double head ".....	.65
150 pounds 10-point roman.....	72.00
100 " 8 " ".....	53.00
Leaders and fractions for roman.....	5.20
1 imposing stone, 28 by 50.....	10.00
2 fonts 8-point Woodward (head letter).....	4.50
1 font 10-point ".....	2.50
1 " 6 " ".....	2.00
1 " 12 " ".....	2.80
1 " 18 " ".....	3.20
1 " 24 " ".....	3.50
1 " 36 " ".....	5.00
1 " 12 " cond. Woodward (head letter).....	2.80
1 " 18 " ".....	3.20
1 " 24 " " (head letter).....	3.50
1 " 36 " ".....	5.00
1 " 48 " ".....	7.25
1 " 8 " extended Woodward.....	2.25
1 " 10 " ".....	2.50
1 " 12 " ".....	2.80
1 " 18 " ".....	3.20
1 " 24 " ".....	3.50
1 " 36 " ".....	6.40
Spaces and quads for display type.....	5.25
2 fonts each 6 and 12 point border.....	3.90
2 comp. and 1 make-up rule.....	.75
1 dozen patent quoins and key.....	3.00
1 electro. sub-heading.....	.50
1 lye brush.....	.40
Saw and miter box.....	1.65
10 pounds best news ink.....	1.75
25 " 12-point roman or poster type.....	13.50
1 6-inch proof roller, complete.....	1.85

\$550.74

Errors and omissions excepted.

THE INLAND TYPEFOUNDY,
Per ROEDER.

ADVERTISING A PRINTING BUSINESS.

To the Editor : MARTIN'S FERRY, Ohio, July 17, 1896.

In the July issue of this magazine I noticed an article on "Advertising a Printing Business" which interested me very much. As contributions were requested, I would like to submit some of my experiences in that line.

Now, in the printing business, as well as in any other kind of trade, the aim in advertising is to keep your name constantly before the public. There is an indefinite number of ways to do this, but I only wish to mention a few.

At the opening of the season of 1895-96, last September, we put out about 5,000 blotters with our firm's name, business and address. These were distributed among the school children at school and among the merchants at our office. Our show window, upon which I will comment further, was literally filled with blotters, thrown promiscuously about, making an odd appearance. A card was hung up inviting all to come in and get a blotter. Now, the merchants generally came in, and by so doing got a glimpse of our office and the amount of work we were putting out. They generally remembered us when they needed any printing. But how about the school children? Some printer may ask, "What good does it do to waste your paper stock on children?" That can easily be answered. There are probably few who know just how much influence a child has over his parent, or even over any grown person. Why, I remember a young chap whose influence had a great deal to do with sending customers to our office. His father kept a livery stable, and therefore came in contact with many strangers. One day a man asked him where he could get some printing done. The liveryman named over the different printing offices in the city, but gave no one the preference. The boy, hearing the conversation, went to his father and said: "Pop, you send him to M— (mentioning our office), because they gave me and all the other children some nice blotters, and I know they do the best printing." The consequence was, the liveryman recommended our office and we got the work. There are numerous other incidences which I could relate, but the space forbids.

On the last day of December, 1895, we got out a few thousand dates, of which you will find a sample inclosed, and

MARTIN'S FERRY

We are Not **COMING** But Are Already Here

BLUMENBERG PRINTING HOUSE

The Only Exclusive Book and Job Printing House in the City.

A.D. 96

which proved an immense success. These dates were printed on assorted colored poster and were pasted up every place about the town. It was on New Year's eve and during a snowstorm that we plodded all over town with paste bucket and brush, posting up our dates telling the people that we were not only coming, but were already there to stay.

There is yet another way of advertising of which I would like to speak, and that is, window display. Now, there are probably some printers who will laugh at me for merely mentioning such a thing, yet I can truthfully state that if they had the experience I have had in this line of advertising they would think as I do. If your office is located on the ground floor with a show window to the front, by all means make use of it. Besides displaying your latest productions you can exhibit some novelty or relic to draw the people's attention. This creates interest in your window, induces the people to stop and keeps your name constantly before the public. Some printers, though, are averse to washing windows. This is true in the majority of cases, yet an up-to-date printer cannot expect people to patronize

him if dirt and disorder have the upper hand in his office. I have found that clean windows, neatly arranged displays of work turned out, and a cleanly kept office have done more advertising than all the bills or circulars ever sent out.

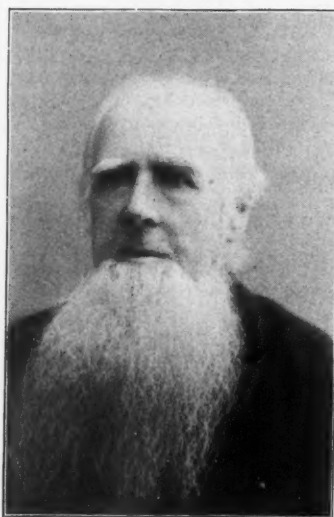
J. F. BLUMENBERG.

Written for THE INLAND PRINTER.

WILLIAM NORTH—THE OLDEST WORKING COMPOSITOR IN AUSTRALIA.

BY R. L. JENNINGS, MELBOURNE.

THE original of the accompanying picture was born in England in the memorable year of 1815. At the age of thirteen—that is to say, in 1828—he was apprenticed to David Cussons, printer and bookbinder, to learn (according to his indentures, which lay before me, sere and yellow) “the art.”



WILLIAM NORTH.

The instrument (the indentures) set forth that he was to be bound for seven years, and during that term, among a very large number of obligations—such as “keeping his master’s secrets,” “not to play at cards, dice-table, or other unlawful games whereby his master may have loss with his goods,” “neither buy or sell,” “not to haunt taverns or play-houses, nor absent himself from his master’s service, day or night, unlawfully”—“he shall not commit fornication nor

contract matrimony.” His master (David Cussons) besides teaching him “the art,” undertook to pay his apprentice during the fourth year of his term (not receiving pay the previous three years) 4s. (\$1) per week; fifth year, 5s. per week; sixth year, 6s. per week; and the seventh and last, 9s. per week. At the end of the term his master was to present him with 20s. (\$5), provided the said apprentice should have well and faithfully performed his service. His father also engaged to provide the “within named apprentice” during his apprenticeship “with sufficient meat, drink, lodging, clothes, washing, needful medical attendance, and all other necessities during the said term.” The indenture is dated “the first day in February, in the second year of the reign of our Sovereign Lord, William the Fourth, by the Grace of God,” etc., 1832—the indenture not being drawn up until after he (William North) had “put in” four years. It bears a £1 (\$5) stamp.

So much for his apprenticeship, which, he assured me, he served faithfully, and as a mark of his having done so, his “master” paid him the stipulated sum of 20s. at the end of the term. He then worked for a time in Yorkshire, afterward moving to London, where he was employed at Spottiswoode’s (government printer) for sixteen years. He was offered the foremanship of the *Illustrated London News*, then in its infancy, but refused it, recommending a young man from Spottiswoode’s, who accepted and held the position of foreman on that journal until about five years ago. Mr. North emigrated to Melbourne, Victoria, Australia, in the year 1852, and as good men in those days were at a

premium, he had no difficulty in obtaining a permanent “sit” on the *Argus* (the leading Melbourne daily newspaper), where he has been employed ever since—forty-four years. As an object lesson to young printers, I might be allowed to state that he never smoked, chewed or snuffed, and is almost a total abstainer; but he finds now that a glass of pure Australian wine is good for “his stomach’s sake” at his advanced age. As a proof of his vigorous old age, he is working “on case,” day work, on the *Australasian* (weekly).

Since the above was written the Linotype has been introduced into the *Argus* office, and ten machines have been erected, under the supervision of Mr. Philip T. Balls, of New York. When the first machine was in going order Mr. North, under instruction from Mr. Balls, tapped off three lines upon the Lino., amid quite an ovation from a large number of spectators.

Written for THE INLAND PRINTER.

GEORGE SPAULDING & CO., SAN FRANCISCO.

BY STYLUS.

THE printing establishment of George Spaulding & Co. dates its origin from March, 1869, and while not the oldest, is one of the most prosperous in San Francisco. The founders of the business were two printers—George Spaulding and Harrison Barto—who were working at the time in the office of the *Mining and Scientific Press*, Mr. Spaulding as foreman of the newspaper, and Mr. Barto as foreman of the job department. At that time Dewey & Co., proprietors of the newspaper, had a small job office, which they were induced to sell, and this was the nucleus from which has grown one of the largest general printing offices in the city.

Immediately after the new firm took possession of the material they began to add such new type and machinery as their rapidly growing business demanded. Under the skillful and intelligent management of Messrs. Spaulding & Barto the office quickly took its place in the printers’ quarter as one of the less than half-a-dozen general job and book printing offices where all kinds of work was turned out. At that time specialty printing had not been developed in this city, so all the older offices were equipped for general printing from a drug label to a three-sheet poster. Times have changed since that period, and the principal offices have some special class of work for which their equipment of type and machinery is selected. The office of George Spaulding & Co. has continued as an all-round one, with a leaning toward book printing on the one hand and insurance printing on the other. Mr. Spaulding gave his personal attention to the development of the book printing, while Mr. Barto looked after the job printing. This made a strong team, and when added to excellent business qualifications in both partners (so often wanting in firms composed of working printers only), one could only expect them to succeed and acquire a comfortable competence.

In 1878 Mr. Barto withdrew from the firm to give his attention to lumbering interests in Mendocino County, in which he had invested, and the firm name was then changed to George Spaulding & Co., which has since been adhered to. At this time two young men were admitted into the firm—Dwight Germaine and Munro Miller. Mr. Miller sold his interest to Mr. Spaulding in 1881, and went to Victoria, British Columbia, where he established a profitable business. Mr. Germaine retired in 1886, Mr. Barto returned and resumed his connection, and at that time the business was incorporated, James G. Spaulding, a son of the founder, Solon H. Williams and others taking stock in the company. George Spaulding died January 27, 1893, since which time the active management of the business has been in the hands of Harrison Barto and James G. Spaulding. The

office has always been considered a "fair" one in the broadest significance of the word. There has never been any trouble between employer and employed, and when differences of opinion arose they were always amicably arranged. This condition is noticeable in establishments where the heads have grown up from the ranks. A proof of the honorable and considerate treatment of employees is found in the long period of service of several of them. Walter L. Ferguson, the principal job compositor, has been identified with the office since 1875. Alonzo Henry, foreman of the platen presses, has held his place since 1881, while William Griswold, foreman of the cylinders, has occupied his position nearly as long. A. S. Winchester, the general foreman of the place, has been connected with the office for a dozen years, with the exception of a few months spent in the mines.

The office occupies the entire second floor of the premises at 414 Clay street, extending back to Merchant street, and is perfectly lighted. There is no dark corner in the building—no spot where compositor or pressman cannot work to the very best advantage. The equipment includes four cylinder presses, eight platen jobbers, and quite recently a 50-inch self-clamping cutter has been added. There is also a complete stereotype plant connected with the business, and other additions and improvements are down on the programme.

PLATEN PRESS WORK.*

BY C. E. MILLER.

THESE presses have not received, in these latter days, the attention they merit. In the first place the platen press is considered the boy's press. The young man, and older ones, seem to have no part in it. Fine or difficult work is not considered any more. Why? Because skilled men are not employed to operate platen presses. The prices received today for that class of work do not justify the employer in employing men; but in reality the platen press requires experienced and practical operators, as much so as the cylinder.

MAKE-READY, ROLLERS, INK AND PAPER.

To prepare the platen press for work the following points must be observed:

1. Is the press level?
2. Is the impression, the platen or bed (whichever has to be regulated) of proper height?
3. Are the rollers in proper condition?
4. Is the ink suited to the paper?
5. What kind of tympan is required for the job?

The secret of good presswork lies in studying the different points of each job to be worked. Neglect to do this is the cause of most of the trouble in the pressroom. The pressman should be guided by the quality of the paper. Soft paper takes impression readily; hard paper resists it. The impression screws should be set so as to bring the platen as near as possible to the bed of the press. A sheet of pressboard and about three sheets of forty-pound paper will be about the right packing for the average job, although on some jobs it may be necessary to have a sheet or two more. The make-ready should be done on this packing, after which use a sheet of hard finished paper for top packing. The impression screws, when once set, should be changed as seldom as possible. Lock the form in the center of the chase, if possible. If not centered, the impression will not be uniform, and the press is liable to slur. See that the form does not spring, that the type stands squarely on its feet, and that the bed and form are perfectly clean of all dirt or grit. If the form is not planed down, loosen the

quoins. Never be guilty of planing a form with the quoins tight. See that the gauge pins have been removed from the tympan, and that the grippers clear the form.

The first impression should be a light one. Notice whether the form is in proper condition for make-ready. Always underlay low letters. Overlaying them causes the other type to raise, and has no effect on the low letters.

A sharp impression should be striven for; also one that is uniformly even. Do not emboss a job so that it can be read as readily on the back as on the front. Neither strive for a very light impression. If the impression is too light, the sheets will set off and the type fill with ink. There should be force enough to transfer the ink into the paper.

OFFSETTING.

Many pressmen, when meeting obstacles in the working of inks, blame the manufacturer, when they should place the blame upon their own ignorance. As I have already stated, the important points are not studied. The real trouble lies in the prevailing lack of primary technical knowledge of manufacturing and relative proportions of ingredients—a knowledge which the present system of training apprentices gives no opportunity of acquiring. Were there an efficient school for teaching the secret of this great art at every trade center, every apprentice would have an opportunity of gaining that theoretical knowledge which should underlie and even precede all practical experience in the pressroom. He would then understand the absorptive or resistive character of various kinds of paper stock he uses, and remedies would almost suggest themselves.

PROPER CARE OF ROLLERS

Is another essential factor in doing good work. Benzine is used principally for cleaning. This, however, is injurious to the rollers, because, first, it causes the face to become dry and crack; second, it takes away from them the life and elasticity which forms their suction. Among the good washers may be mentioned machine oil and camphor oil. By close study and observation of these suggestions, good and efficient work can be done on platen presses.

The distribution of ink on a platen press is a matter that has received considerable attention in these later days. One device for this purpose consists of a receiving roller which takes the ink from the fountain and carries it to the disk, thus giving it a better distribution. A nickel-plated disk is a good device, as colored inks coming in contact otherwise with iron lose their brilliancy.

The working of cuts, their make-ready and how to work them, the subject of copying ink, presses best adapted to certain work and general purpose presses cannot be treated of in this paper, but in the turning out of first-class work they are very important matters to be considered.

A MEAN MAN.

A man may use a wart on the back of his neck for a collar button; ride on the back coach of a train to save interest on his money until the conductor comes around; stop his watch at night to save the wear and tear; leave his "i" and "t" without a dot or cross to save ink; pasture his mother's grave to save corn; but a man of this kind is a gentleman and a scholar compared to a fellow who will take a newspaper, and when asked to pay for it, puts it into the post-office and has it marked, "Refused."—Bill Nye.

TWO EXPRESSIONS ABOUT THE INLAND PRINTER.

"Cannot live without it."—Gowdy Printing Company, Colorado Springs, Colo.

"THE INLAND PRINTER at hand; as usual, prettier than ever."—Tom H. Tipton, Williamsport, Ohio.

* Read before the Springfield, Ohio, Technical Club, by C. E. Miller, of Berlew & Miller.



SPECIMENS OF THE PHOTOGRAPHIC WORK OF LEO D. WEIL, CHICAGO.

AN ARTIST IN PHOTOGRAPHY—LEO D. WEIL.

PHOTOGRAPHY has been slowly accepted to be worthy the name of "art," and the cause is not hard to find, inasmuch as the large majority of photographers are students of photography as artisans, and not as artists. The artisan is separated from the artist by an impassable wall. Native taste and adaptability are the essentials for



the artist, and a man is born with these—they cannot be educated into him. A notable instance of the instant recognition of these qualities, evidenced in photography, is to be found in the position of Mr. Leo D. Weil, a young Chicagoan, whose artistic work has been the subject of many magazine and newspaper articles

in recent months. Mr. Weil is a very young man—he is in his nineteenth year—whose innate art perception has brought photography, under his manipulation, to be in verity an art, in the proper meaning of the word.

The illustrations which accompany these notes are but moderately representative of the product of his taste.

In portrait work Mr. Weil is particularly happy. The experience of the larger number of persons who have portraits made in the studios is not pleasing. The pictures, as a rule, do not look natural. While there is a resemblance to the subject, there is also a stiff, constrained appearance, either in expression or attitude, or both, which makes many so-called high-class photographs take more of the nature of a caricature than of a likeness.

By Mr. Weil's methods, his pictures are actual glimpses of nature, caught on the instant. No painful effort at posing or adjustment is in evidence to offend the taste. All is restful, natural and spontaneous. His "non-studio photography," as he calls it, is the first successful method of making photographic portraits amid the subject's home surroundings.

A plausible claim made for the new departure is that the accessories among which the sitter is photographed are always original and individual. They have not been used for a score or a hundred of other sitters. More than that, they are usually far more rich, costly and unique than any studio could possibly afford. The furnishings grouped within an 8 by 10 photograph taken in almost any of Chicago's luxurious homes represent an expenditure of several thousand dollars, and could not be approximated by the accessories of the most complete studio in the city.

The feature of non-studio photography which is, perhaps, most appreciated by the ladies, is the fact that it admits of any number of changes in costumes. The same gown and

draperies are not forced to do monotonous service in every sitting, as must be the case where the sitter goes to a public studio. By having the sittings done in her own home, a lady can indulge in as great a variety of gowns and accessories as may please her fancy—and that without any personal inconvenience. In a well-appointed home there is practically no limit to the number of charming effects in grouping, poses and embellishments which can be obtained by the manipulator of the camera and the flashlight, and the exquisite results obtained in this new line of photography by its youthful originator indicate surprising possibilities in the way of artistic grouping and the handling of light and shade.

All portrait photographs by this process are taken by flashlight, but are devoid of the chalky and ghastly appearance ordinarily characteristic of flashlight work.

By Mr. Weil's system, the capabilities of the flashlight, or, rather, a harmonious system of flashlights, are so arranged and graduated as to give greater exposure to certain features and subdue others, in compliance with a delicate perception of the laws of light and shade and the special requirements of each individual subject. Long, patient and expensive experimenting has been necessary to bring this feature of non-studio photography to its present state of development. To produce results on the plate similar to those had under a favorable "time exposure by daylight, it was found necessary to graduate the quantity of flash powder in nice accordance with the particular demands and accessories of the subject. The complexion, the color of the room and draperies, and various other details, are taken into careful consideration in arranging the flashlights and reflectors.

The pan containing the charges of flashlight powder is mounted upon an ordinary music stand, which can be raised



AN ACCIDENT.

Photo by Leo D. Weil.

and lowered at the will of the operator in order to secure an effect similar to that produced by a well-adjusted skylight. Three and sometimes four tiny heaps of the illuminating powder are distributed over the surface of the pan, and the quantity of powder used for each illumination is much smaller than that employed by photographers who have not reduced flashlight work to an exact science. The powder

is ignited by means of an electric battery and wires operated by the same pneumatic bulb which opens and closes the shutter of the camera as it receives a slight squeeze by the hand of the photographer.

The room in which these pictures are taken is never wholly darkened, but enough light is allowed to enter through a side window to enable the photographer to focus his instrument. This, it is said, assists in avoiding the strained expression frequent in pictures taken under a too brilliant flood of daylight, or in flashlight pictures in a room from which exterior light has been wholly excluded.

Another advantage obtained by a partial admission of light from without is a fine perspective and a soft and often

PRINTERS GOING INTO BUSINESS FOR THEMSELVES.

THE *American Pressman* under the heading "Why Do Some Men Fail," answers, "Because they do not understand how to run a business"—then why do they try it? Theory and practice as applied to the printing trades—how vastly they differ. I will venture to say that never yet did a young man, practical or otherwise, make a "start in life," but thought he knew how to get rich, or, at least, make a great deal more money than he was earning as a salaried employee; he can tell you how it is done, it is so easy to see where other people have failed and avoid their methods; but how is it in six months or a year's time? How little he knew, and what a vast volume he discovers he did not know—but he is in for it now and must make the best of it. There is no "royal road" to learn how to run a business; to a very great extent it depends, in the first place, upon a man's knowledge of his work, the methods he lays down to work on and his sagacity and judgment of human nature in the road he finds it necessary to travel. Customers and conditions of trade are continually changing; to be successful we must change with them; the race for success in every line of business is very rapid, and it is one of the impossibilities that all can win. Take, for example, the master printers all over the country, more especially in the larger cities, the percentage of successful establishments is very small to the number of houses that are struggling for a living, and why? It is not because they all do not understand how to run a business, but because there are so many firms that do business in such an utterly reckless manner, and seemingly prosper for a while, that it leads others to think they can do the same, and, if misfortune does not overtake them entirely, it keeps them poor.

Because A only charges 50 cents per 1,000 for printing envelopes, B says he can do it if A can, and so on down the list. That is not a good business method by any means, but how easy it is to write these things and then go down to the office and do just the opposite. Good business methods can only be determined by the employer himself, according to his surroundings and the class of people he is dealing with; if he is a man of business and understands

what he is about, "Courage of his convictions" is the commodity he needs most of, to lead him to success. This maxim to a thoughtful man will much oftener lead him to prosperity than adversity. Among our prosperous printers I do not suppose any two had the same business methods or the same opportunities of working up their trades. We find some practical men have been very successful; we find others just the reverse, yet can make money very fast for anyone but themselves; that is, I suppose, the difference in human nature. I am inclined to think that if we get a census of employers that a very large majority of our moneyed men were not practical, but were fortunate in surrounding themselves with good workmen or practical partners, going to show that business ability is at least as



Courtesy "The Four Hundred."

MRS. ARTHUR J. CATON AT HOME.

Photo by Leo D. Weil.

exquisite harmony of light and shade. This is materially aided by an artistic and intelligent grouping of the furniture and accessories, as well as by a proper adjustment of reflectors.

That "non-studio photography" has as yet obtained but a "limited circulation" may be readily understood from the fact that its pioneer seldom has occasion to make a bill for less than \$25, and more frequently has orders from single individuals which amount to over \$100. In some instances he has been patronized by wealthy Chicagoans to the extent of \$300 and \$400 for a series of sittings in a single home.

The field of advertising offers unlimited advantages to Mr. Weil, as the character of his productions are among the most suggestive we have seen in photography.

much a necessity as practical experience, and, I think, more so—this may not be correct, but from my own knowledge it seems it is so. A shop experience is a good thing, but you cannot run a business on it; you must have a counting-room experience also, and knowledge of cost of production. As a rule, the most experienced and reliable person you might take out of your shop could not come into the office and tell you what a job was worth, and if it was a large one would be liable to come fifty per cent out of the way in his *guess*, for that is what two-thirds of the estimates are that we hear about every day. Promises also are a large part of good business methods—and printers' promises do not stand very high as a rule. If we could always have in mind "be slow to promise and quick to perform," it would be better. Employes that have good positions, do not be in too great a hurry to give them up. It takes more than the money to buy presses and composing room to make a success. Look for the man with business methods and good habits; he is as much a necessity as your press for the successful culmination of your ambition; also lay out *definitely* the line of work you will do, and stick to it—don't think you can do anything from a postal card to a 3-sheet poster, because it can't be done in the same office and make money. Weigh up well the probabilities of getting work fifty-two weeks in the year; you have to pay rent and fixed charges for fifty-two weeks. It is like the old saying, "Lips, however rosy, must be fed."—"Gear."

NOTES ON PUBLICITY.

BY F. PENN.

MR. CHARLES E. MAY, of the firm of Stanley & May, publishers of the Moline (Ill.) *Evening Mail*, sends some samples of his job composition. It is up to the standard, his imitation of a rubber band stretched across one end of a business card being especially good.

THE Photo-Engraving Company, 67-71 Park Place, New York, has recently sent out a neat little folder announcing its consolidation with the American Photo-Engraving Company, formerly at 15 Vandewater street, New York. The officers of the new company are: A. F. W. Leslie, president; H. A. Jackson, vice-president and manager; G. W. Smith, treasurer, and R. B. Davis, secretary.

SOME very fine samples of printing have been received from Redfield Brothers, New York city. They comprise the August number of *Recreation*, a copy of the *Amateur Athlete*, an advertising booklet of the Empire Typesetting Machine, the "Journal Book of Types," and a little circular of their own entitled "Inquire Within." This last is especially good. Many a printer has spent days and weeks in getting up an elaborate booklet which will not compare in effectiveness with this small folder.

MR. ROBERT L. STILLSON, Center and Pearl streets, New York, has sent out as a specimen of his work a very handsome printing of a famous painting entitled "Fairy Tales." A delicate tint adds much to the effect. A different engraving of the same subject was shown by the F. E. Okie Company, of Philadelphia, in their advertisement in last month's number of THE INLAND PRINTER. Mr. Stillson puts his name in unobtrusive type at the bottom, and on the whole we look upon it as a very effective advertisement of his ability to do good work.

I HAVE received a copy of "The Book of Types" of the *New York Journal*, compiled by Mr. George French, advertising editor of that paper, for the purpose of acquainting the *Journal's* patrons with its facilities for attractive advertisement display. There are 172 pages in the book, and besides showing complete series of nearly all of the modern type faces, a number of specimen advertisements are given and several pages of Mr. French's interesting comment on

advertising and kindred subjects appear. Neither Mr. French nor the *Journal* are given to doing things by halves, so it would seem unnecessary to add that this is the handsomest of the many handsome type books which have reached me.

THE old-time idea that the printer's sole avocation is in the dram-shop, does not seem to have entirely died away. In the *Buckeye Informer*, of Milo, Ohio, appears the following advertisement:

HAVE YOU
A GOOD PRINTER?

Who gets drunk and gives you trouble? He wants to quit and can't. Send him to

MARYSVILLE KEELEY INSTITUTE

and have him cured. It will be money in pocket all around. We will take a big slice of our pay in advertising.

Write

C. R. CORNELL, MANAGER,
THE KEELEY INSTITUTE,
MARYSVILLE, UNION CO., OHIO.

I HAVE received some specimens of the advertising of the F. W. Roberts Company, Cleveland, Ohio. This is my first opportunity to look over any of the productions of this firm, and if they have been turning out much like what I have before me, I consider it a loss not to have known of it before. There is a "snap" and a "go" about their advertising which makes one feel that they know what they are about. This is the aim of every circular, I take it. The specimens the Roberts Company submit comprise a monthly calendar, a blotter, and two booklets. The larger and more important of these two is entitled, "Are You Rightly Represented?" Among other things it says: "First impressions are lasting with most of us. We can't afford to have them poorly made. A letter-head, pamphlet or catalogue sent to those you desire to do business with should attract—be better than your competitor's, if possible. It costs but little more than commonplace printing, and is vastly more satisfactory to the user."

THE United States Printing Company, of Brooklyn and Cincinnati, has prepared what it calls "The History of a Success," the success alluded to being, of course, its own. Under the heading of "Historical," I find the following item about label printing, which may not be known to all our readers: "The business of printing colored labels is of very modern date. Prior to 1860 very few articles of merchandise were packed and sold under regular trade names and brands; all articles of food, condiments, etc., were sold by weight (and too often very short weight) over the grocer's counter, and delivered wrapped in a piece of brown paper. About the date above named, coffee and spice dealers and others began extensively to pack their goods under their own names and brands, often using arbitrary symbols or trade-marks, many of which have since become very valuable. The extent to which this practice has grown is almost beyond belief. Every article that can be so handled is now put up in handsome packages which are at once a favorable introduction to the buyer and a guarantee of quality on the part of the manufacturer and packer." "The History of a Success" is interesting from cover to cover, and I think most of its readers will receive with regret the "au revoir" of the attractive young lady who waves her handkerchief from the last page.

THE INLAND PRINTER IN GREAT BRITAIN.

We might mention that we value your publication highly and, indeed, consider it one of the best, if not the best, of the trade.—James Beaty & Sons, Wholesale Stationers, Printers and Lithographers, Carlisle, England.



"YELLOWSTONE PARK, AND HOW IT WAS NAMED."

WITH the compliments of Yellowstone National Park Transportation Company, Mammoth Hot Springs, Wyoming, there comes to us a beautifully illustrated booklet, with the title of the heading of this note.



The letterpress is in verse by Dr. William Tod Helmuth, the sketches are by John T. McCutcheon, and a number of half-tones are from photographs by F. Jay Haynes. Permission has been obtained to publish a number of the sketches and half-tones, and they are set forth upon this and the opposite page.

They speak for themselves. Too much praise cannot be given to the Henry O. Shepard Company, Chicago, the printers of the brochure, for the excellence of the typography and the printing of the half-tones and sketches.

J. J. LITTLE & COMPANY AND ITS EMPLOYEES.

ON July 9 a decision was rendered by Hon. Seth Low, the arbitrator in the matter of the dispute between the firm of J. J. Little & Company and its employees. This forms the last act in this memorable case, and while each side no doubt hoped for more favors than were received, the decision has been accepted in good grace by both.

It will be remembered that early in April of this year the employes of the book and job rooms of J. J. Little & Company made to the firm certain demands, seven in number, and upon a refusal by the firm to comply, a strike was ordered on April 24. A week later the men returned to work under an agreement to refer all differences to a joint committee of ten persons, five to be selected from Typographical Union No. 6 and five from the New York Typothetae. Of the committee selected, those representing the Union were: Samuel B. Donnelly, its president; Wilbur F. Speer, vice-president; William Ferguson, secretary-treasurer; John Maxwell, organizer; and Charles J. Dumar, ex-president. Those representing the Typothetae were: William Green, Theo. L. De Vinne, R. R. Ridge, R. W. Grout and R. W. Smith.

The demands made by the men which this committee was called upon to settle were as follows:

1. That the machine scale shall be lived up to in its entirety.
2. That the fonts which are below the standard shall be measured as the next smaller size.
3. That the text of all publications shall be done entirely on piece or on time.
4. That all cuts coming within the measure shall be given to the compositor;



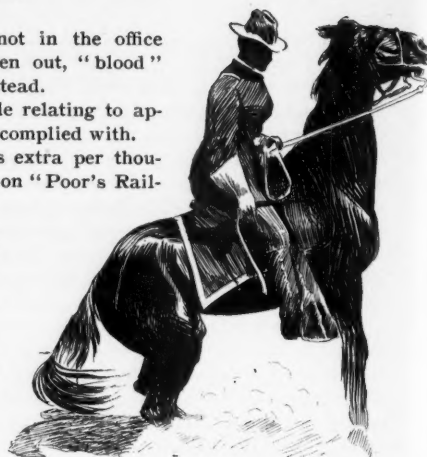
and if cuts are not in the office when copy is given out, "blood" shall be given instead.

5. That the rule relating to apprentices shall be complied with.

6. That 5 cents extra per thousand ems be paid on "Poor's Railroad Manual."

7. That book and job rooms shall be recognized as card offices.

The joint committee was able to dispose of all of these demands but the third, fourth and seventh. In the case of the first, it was agreed that when the



number of piecehand compositors exceeds the number of machines as three to one, only those employed on the machines are to work nine hours a day. When the number of piecehands becomes less in proportion than this, the entire force is to work nine hours per day. Also, that when work is to be done by both hand and machine composition, unless the copy is run off the hook without discrimination, the piecehands are to be paid \$18 per week of fifty-nine hours.

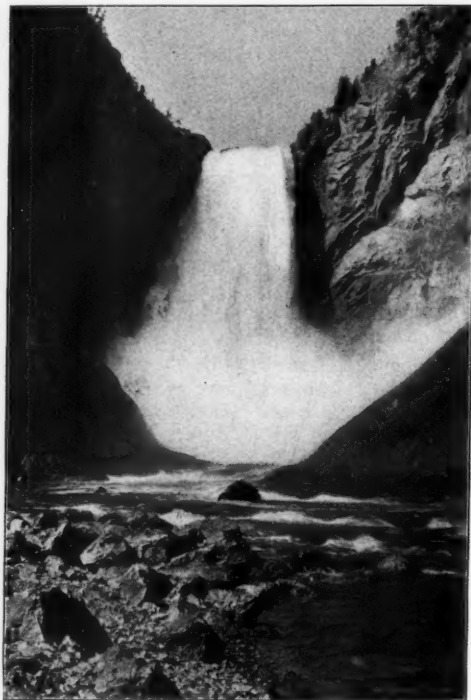
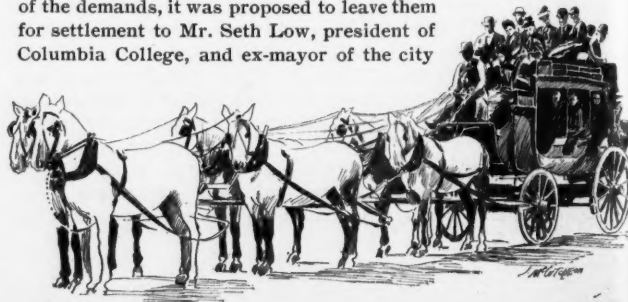
In regard to the second demand, it was agreed that "where type falls below the standard there shall be an allowance of 2 cents per thousand ems for one thick space or less under the standard, and that 1 cent extra allowance shall be made for each additional thick space or fraction thereof that the type falls below the first



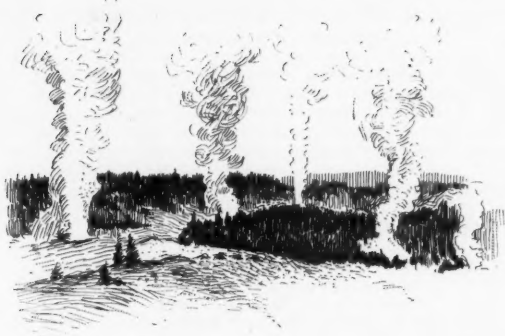
thick space under standard."

Mr. Little said that he always has abided by the apprenticeship law, and expects to do so in future, and this demand was withdrawn, as was also the sixth demand. The 5 cents extra per thousand on "Poor's Railroad Manual" is to be exacted in the setting up of future editions, but the demand was withdrawn so far as the present edition is concerned.

The committee failing to agree in the disposal of three of the demands, it was proposed to leave them for settlement to Mr. Seth Low, president of Columbia College, and ex-mayor of the city



YELLOWSTONE FALLS.



of Brooklyn. Mr. Low's high standing was, of course, a guarantee of the fairness of any decision he might render, and as he had no experience at the printing business, he would have no sympathy with either side any further than might arise in the consideration of the present case. Accordingly, he was supplied with briefs giving him the views of both sides to the controversy, and with the proceedings of the joint committee. Later he went over the points at issue with the members of the committee. His decision is as follows:

Third Demand. That the text of all publications be done entirely on piece or on time.

The Typothetæ were willing to concede this demand, with the following exception, that "this shall not apply to standing matter or electrotype plates to be corrected." The Union objected to this exception as too broad.

It is conceded that most of the printing in New York is paid for either by the time scale or the piece scale established by the Union. The Typothetæ admit that standing matter and plates can be used in work done on time without embarrassment. This seems to dispose of their argument that the composition of such matter having been paid for once should not be paid for again. It need not be, if the entire work is done on time. The contention of the Typothetæ really is that they ought to be at liberty to use standing matter and plates on the piece scale on the same basis as on the time scale. The Union, while intimating that the rule must be applied with discretion, claims that standing matter and plates, when used upon the piece scale, are a part of the compositor's fat. Such matter seems to me to stand in precisely the same category as cuts coming within the measure that are within control of the office at the time copy is given out, which cuts the Typothetæ are willing to concede to the compositor. Such cuts have already been paid for by someone, the compositor does no work upon them, and yet they are measured up by the compositor. It is intimated by the Typothetæ that the effect of this finding will be to drive more and more printing out of New York into the surrounding towns and cities. If so, the remedy seems to me to lie either in an amendment of the piece scale, or in such an administration of the rule by the Union as will suspend its application to extreme cases. The rule seems to me to be in the interest of fairness, and I therefore sustain the demand as submitted by the Union.

Fourth Demand.—That all cuts coming within the measure shall be given to the compositor; and if cuts are not in the office when copy is given out, "blood" shall be given instead.

The Typothetæ propose, as an amendment, "That all cuts coming within the measure, and within control of the office at the time the copy is given out, shall be given to the compositor." In other words, the discussion turns upon whether the claim of the compositor to cuts coming within the measure is, or is not, of such a character as to justify a claim for extra compensation in lieu of such cuts if they are not within control of the office when the copy is given out. I am of the opinion

that the facts do not justify such a claim. When cuts are inserted after the text is set up, the work is not done by the compositor but by the maker-up. I think that the compositor's claim cannot extend into a domain that the compositor himself does not cover. It was pointed out during the discussion, as justifying the compositor's claim to such cuts, that if matter is set up without leads, the leads are subsequently inserted at the expense of the office and measured up by the compositor.

But the difference was easily made clear. If leads are missing, it is because the office is at fault, and the office must, therefore, pay for its own delinquency. The office, however, in most cases, and presumably in all, is not responsible for the fact that some cuts are not within control of the office when copy is given out. The cuts are furnished by the author or publisher and not by the office, and the office, therefore, cannot be held responsible for their absence. I am confirmed in the soundness of my conclusion as to this point by the admission of both sides that it would be frequently impossible to pay the extra compensation demanded for cuts coming in after the matter had been set up, to the men who actually did the work of composition. The Union proposes that in such a case the money should be paid into a compositor's fund, to be divided, when possible, among the compositors concerned as they may themselves agree. A claim that by any chance may not inure to the benefit of the man who did the work seems to me to be a claim that cannot be sustained. I therefore find, as to this fourth demand in favor of the proposition submitted by the Typothetæ: "That all cuts coming within the measure, and within the control of the office at the time the copy is given out, shall be given to the compositor."

Seventh Demand.—That book and job rooms shall be recognized as card offices.

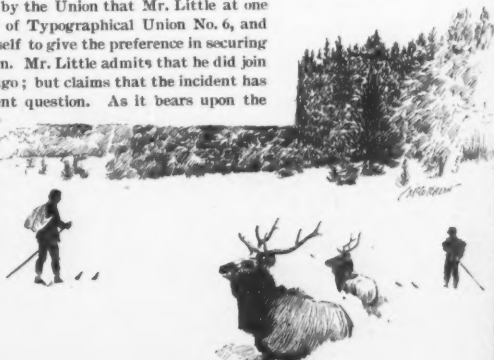
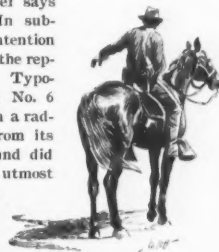
With reference to this demand, the

Union in its brief says frankly that "In submitting this contention to an arbitrator, the representatives of Typographical Union No. 6 have ventured on a radical departure from its usual methods, and did we not have the utmost confidence in the stability of our case, it is doubtful if this method of settling our dispute would have been agreed upon." The Typothetæ, while less explicit, argue strongly that no such demand ought to be enforced by arbitration upon an unwilling employer. In other words, this is a question ordinarily decided by power. If the Union is strong enough to carry its point, an office is made a card office. If the employer is strong enough to maintain his position, he declines to have his office made a card office. I have shrunk not a little from attempting to pass, as arbitrator, upon a question of this nature; but, upon reflection, I have thought that a fearless discussion of the question by one in a position to look at it with impartiality might prove of sufficient advantage to justify the attempt. In a word, I think the contention of the Union has in it an element of right; but in its entirety it involves two points that I am unable to sustain.

As one detail of this question in its application to the office of J. J. Little & Company, it is urged by the Union that Mr. Little at one time became a member of Typographical Union No. 6, and in so doing pledged himself to give the preference in securing employment to union men. Mr. Little admits that he did join the Union thirty years ago; but claims that the incident has no relation to the present question. As it bears upon the matter in arbitration, I am constrained to treat the incident as having no decisive weight. The fact that the Union has not until now insisted upon this point, seems to me to constitute a waiver of the claim except as a



GRAND CAÑON OF THE YELLOWSTONE.



make-weight in the argument. The fact that the Union did not raise the point in its original brief, but pressed it only as a supplementary argument, seems to me to justify this view. It remains, therefore, to consider the claim of the Union upon its merits, independently of this circumstance affecting Mr. Little.

A card office, in the meaning of the Union, is an office in which only union men are employed, and which is organized into a chapel, so called, presided over by a chairman on behalf of the Union. It is clear that such a condition of affairs may exist in an office, as matter of fact, without its being recognized as a matter of policy by the employer. The Union claims, for example, that in the office of J. J. Little & Company the press department, the electrotypers' department, and the stereotypers' department are all card offices. J. J. Little & Company aver that they have never been recognized by the firm as such. It appears to be the case throughout the trade at large that more than a few offices are considered card offices by the Union which are not so considered by the employers.

In support of its demand, the Union alleges that it is unwelcome to union men to work in the same office with men who receive the benefit of the union scale and generally profit by the attitude of the Union, but who decline to share with the Union the burden of securing and maintaining these advantages; and that it is especially unwelcome to union men to work side by side with men who, having been at one time members of the Union, have been expelled therefrom for one cause or another. The Union deems, therefore, that for this reason, among others, it is justified in asking that Little's book and job rooms should be recognized as card offices, in view of the fact that most, if not all, of the employees of the office in those rooms at the present time are union men. It further urges this conclusion in the interest of the compositors, in order that the compositors may be upon the same basis, as it claims, as the stereotypers, electrotypers, and the pressmen in the same employ. The Union urges it also because such a condition, in its judgment, is absolutely necessary to the faithful carrying out of the provisions agreed upon in the present settlement, as well as of those to be determined by this arbitration.

The Typothetae object to the claim of the Union that the book and job rooms of J. J. Little & Company be recognized as card offices, for a number of reasons, the most fundamental of which are:

1. That J. J. Little & Company have successfully withheld this recognition for many years, "particularly in 1887, when not only that office, but nearly every office in the city of New York successfully resisted such a demand, although enforced by strike;" and that, as matter of fact, the demand is today as obnoxious as ever to that firm.

2. Because they claim that "In the office of J. J. Little & Company no distinction is made as to union or non-union, Jew or Gentile, American or foreigner, black or white; qualification being the only test."

3. Because of the character of the control claimed by the Union in an office that is admittedly a card office.

It is apparent from this *résumé* that the questions at issue in this demand are very fundamental.

So far as the Typothetae hesitate to recognize the Union as the representative of the union men in their employ, I think they are mistaken. I think they are justified, on the other hand, in objecting to certain incidents that would flow from the recognition of the book and job rooms of J. J. Little & Company as card offices. As I view it, an employer is at liberty, if he pleases, to employ none but union labor. He is at liberty also, if he pleases, to employ only non-union men. There are, in fact, printing houses of both types in the city of New York, although, as I judge, many more of the former than of the latter. In the book and job trade, I understand that most of the offices are what are known as "open offices"; that is to say, employment in them is open to union men and to non-union men alike. I understand the office of J. J. Little & Company, as to its book and job rooms, to be such an office at the present time. It does not follow, it seems to me, because an employer employs both union men and non-union men without discrimination, that he is, therefore, at liberty to disregard the connection of his union men with their union. When a man employs members of a union, knowing them to be union men, or having good reason to suppose that they are union men, he must take them, it seems to me, with all that their unionism implies. In other words, I think that J. J. Little & Company, having book and job offices which are composed largely, if not altogether, of union men, may reasonably be expected to recognize the Union in all negotiations upon

which it may enter in behalf of the union men in their employ. To this extent I think the Union is right in its present demand.

There are two points involved, however, as matters now stand, in the recognition of an office as a card office, which, it seems to me, cannot be sustained by argument, however they may be enforced by power. No one can compel union men, without their own consent, to work with non-union men. But it is a different thing to demand that an employer shall not be free to employ any but union men, and that I understand to be involved in the demand under consideration. It is no more reasonable, I think, for the Union to demand that J. J. Little & Company shall not be free to employ non-union men, than it would be for non-union men to demand that the firm should no longer be free to employ union men; or, than it would be for J. J. Little & Company to demand that the Union should be deprived of its freedom to take in new members at its own discretion. Employer and Union alike ought to be free to determine what is for their own advantage in such matters. No arbitrator, I think, could find that an employer should be constrained, against his will, to shut his office either to union men or to non-union men. The other point at which I stumble in the consideration of this demand is this: In a card office, under the regulations of the Union, a dispute between the employer and his employees is determined by the Executive Committee of the Union. The representatives of the Union have urged with great force that this tribunal in Typographical Union No. 6 has shown itself in many cases to be an impartial tribunal; that it has, as matter of fact, decided in favor of the employer perhaps as often as in favor of the employee. This may be conceded; but it remains a fact, nevertheless, that it is a one-sided tribunal, and because it is a one-sided tribunal it does not afford such a provision for the settlement of disputes between employer and the employee as would commend it to the approval of disinterested men. A tribunal, to command such approval, ought to be composed of an equal number of representatives of both sides, with provision for arbitration in the event of inability to agree. Section 125 of the General Laws of the International Typographical Union appears to me to recognize this position. This section reads: "When disputes arise between subordinate unions, or subordinate unions and employers, which cannot be adjusted after conference between the parties at issue, the matter may be settled by arbitration." Indeed, the present proceeding, in my judgment, is a type of what ought to be the uniform method of procedure in cases of dispute between union men and their employers. My observation, founded upon an experience of ten years in business life, leads me to believe that all business arrangements, to be permanent, must involve the element of mutual advantage. A relation that permanently favors one party to a transaction at the expense of the other, is, in the nature of things, short-lived.

Accordingly, if my functions as arbitrator permit me to pass upon this demand only categorically, I am obliged to find that the demand that the book and job rooms of J. J. Little & Company be declared card offices should be denied. If, on the other hand, I am at liberty to say, with hope of its acceptance, what I think is fair in all the circumstances of the case, my finding would be this: That J. J. Little & Company recognize Typographical Union No. 6 as the accredited representative of the union men in their employ in their book and job rooms, and that permanent arrangements be made for the arbitration of all differences between the firm and the Union upon the general lines of the present arbitration.

Such an agreement as I have in mind has been recently entered into between the Lithographers' Association of the Metropolitan District and the New York Subordinate Association of the International Lithographers', Artists' and Engravers' Insurance and Protective Association of the United States and Canada. This agreement is spread out at length in the history of the recent lithographers' strike, pages 27-30, inclusive. Another form of permanent arbitration, which has behind it the record of ten years of success, is to be found in the agreement between the Masons' and Builders' Association and the Bricklayers' Union of the city of New York. The lithographers' agreement provides for a temporary board of arbitration to dispose of each dispute as it arises. The Masons' agreement provides a permanent board of arbitration, and contemplates an agreement to be revised and renewed in all its details each year. It is naturally impossible for me to say which form of agreement is best adapted to the printing trade. In one form or the other, however, I wish to throw whatever authority or influence I have as the arbitrator in this controversy, in favor of this method of settling all disputes hereafter in the book and job rooms of J. J. Little & Company

July 9, 1896.

SETH LOW, Arbitrator.



"JUST ARRIVED FROM KANSAS."

Tailpiece design, by C. W. Traver, Los Angeles, California.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

WIDOW AND WIDOWER.—S. H. Wilbur, Hancock, Michigan, writes: "In the July number you say, 'John Smith died and left a widow' is correct. Then 'Mrs. John Smith died and left a widower' would be proper. Would you use 'widower' in preference to 'husband' in the latter case?"

Answer.—Certainly it would be proper to say that Mrs. Smith left a widower, and preferable to saying that she left a husband; but, as a matter of fact, people do not say either. The expression is common in one case, and not in the other. It would be interesting to hear from some one who thinks "wife" better than "widow."

SINGULAR VERB BETTER WITH SUMS OF MONEY.—In a criticism of diction in the *Writer* for July the following sentence is given, with the verb italicized as erroneous: "Thirty thousand dollars *have* been added to the endowment funds the past year." The criticism is just. What is meant is not, as the words say, that thirty thousand separate and distinct dollars have been added, but that one sum of money equal to so many dollars *has* been added. Such misuse of the plural verb is very common, but that does not make it right. Here is an instance of its misuse in another way, from the *American Bookmaker*: "Neither of these are entirely novel inventions." Second thought should not be necessary to decide that this ought to be corrected by the proofreader. In fact, it should be impossible for any proofreader to pass uncorrected any such obvious fault in diction. Often, however, in such cases, the proofreader is not the one to whom blame should attach. There are writers who insist upon having things wrong, because they think the wrong way is the right way.

THE PRINTER'S DEVIL.—J. B. K., Carnegie, Pennsylvania, asks for a few of the legends of the origin of the term "printer's devil," with mention of which is most commonly accepted. Also if it is the only insignia of the black art? Answer.—One legend is that the first printer was supposed to produce copies of manuscript with marvelous rapidity by the aid of the black art, and the devil was deemed his natural assistant. Another story is that Aldus Manutius employed or possessed a small negro boy, who became known over Venice as the little black devil—and believed to be the embodiment of Satan. Aldus is said to have shown the boy in the market place, and to prove to the people that he was human invited them to come and pinch "the printer's devil." Another legend is that the first errand-boy employed by William Caxton was the son of a gentleman of French descent named De Ville or Deville, and hence the word devil. The Aldus Manutius story is the favorite. Pictures of the devil are the usual humorous insignia, but implements of the trade are used more generally for trade-marks, book-plates, etc.

ONE WORD, OR TWO WORDS?—A. L. B., Grand Junction, Michigan, writes: "Would it be incorrect to spell 'to-day' or 'to-morrow' without a hyphen, making two words of each? If so, will you give the reason why the American Bibles (of the Authorized or King James Version) have these terms printed as two words, without the hyphen?" Answer.—It would be incorrect to make two words of each of the terms now, because the word "to" has no such separate use in any other connection—that is, none

with the sense it has in "to-day," etc. At the time the Authorized or King James Version of the Bible was made the preposition was in common use as a separate word, in various senses that it does not now have, and so at that time the forms "to day," etc., were correct. These forms, and many others not now used elsewhere, have been preserved in the Bible, which work is not in any respect a proper model for present word-forms. Many people now omit the hyphen and close the elements of the word together—"today," etc.; and this cannot be called incorrect, though it is not by any means the prevalent usage. Each of the terms in question is one word, not two, and their commonest form is with the hyphen. A hyphen really makes the elements it connects one word, and it is better to use it in most words like those we are considering, because it secures recognition of each element at sight—a practice that cannot be carried to its full logical extent, because fixed usage forbids it in many instances.

WHY NOT PUNCTUATE?—"Inquirer" writes: "At the risk of being written down an old foggy, I venture to ask that some apostle of the anti-period craze will state the principle on which his system (?) is constructed. It is certainly deserving of explanation if the practice referred to is to be tolerated. In a new magazine, boldly claiming high artistic merit, prominent headings are set in type without periods (no matter how long or short the type-line may happen to be), while sub-headings are invariably set with periods. Why this distinction? The magazine referred to has on its front cover a top line set in caps thus:

BOOK ONE NUMBER ONE AUGUST 10c A COPY, \$1.00 A YEAR

Will some kind friend who favors this typographical style furnish a waiting craft with a key to the punctuation scheme? An ignorant learner wants to know the why of that comma after 'copy.' If the intelligent reader can be trusted to supply the necessary 'points' in five other places, why not there also? What adequate reason can be given for the glaring omissions in the above line? On one page of this same magazine a bill of fare is quoted. The 'style' adopted permits commas, but not periods. The exigencies of spacing in a certain instance resulted thus:

Ground Beef, made into cakes and broiled salt.

But nothing is said as to how the broiled salt was received. Presumably it made considerable difference whether it was broiled 'rare' or 'medium.' Seriously, what is the philosophy of this modern notion? The omission of commas and periods from the ends of full-length display lines has a sound excuse. That is exceptional, and well understood. But why should punctuation rules be abandoned in display matter, and not in running matter? Who will enlighten us?" Answer.—We would be glad to hear from some one of those here criticised. Can any other reason than some sort of whim be given for the practice? Probably in most cases the absence of punctuation is due to a notion that the matter looks better without it. Many other things might be interestingly explained, if any one knows how and cares to offer an explanation. Why, for instance, have so many of our advertisers dropped the dollar-sign from the prices they give? It seems to be because they wish to have the figures in type as large as possible, and think that a sufficient reason for leaving the expression of the figures incomplete; for it is incomplete, although the readers do always know when dollars and cents are meant. The writer is just "old foggy" enough to deplore this and other unruly practices, though he knows there is no apparent hope of correcting them. One of these practices is the frequent printing of such proper names as "supreme court," "circuit court," "congress" (of the United States), "house of representatives" without capitals. This seems absolutely unprincipled. Will any one give a real reason for it? Can a reason be given for using the form "employee" instead of

*I, Aldo Manuzio, printer to the Doge, have this day made public exposure of the printer's devil. All who think he is not flesh and blood may come and pinch him.—*Proclamation of Aldo Manuzio, 1490.*

"employee" or the proper French form "employé"? It should never be used, because it is as absolutely without a *raison d'être* as anything can be. The list might easily be extended to the bulk of a large book. Meantime those who wish to be reasonable will base their own practice on principle, and never swerve from that practice in their own work, no matter how many people do otherwise.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

NICKELING ELECTROTYPES—CHARGING FOR CUTTING PLATES FOR COLORS.—W. S. C., of Illinois, writes: "Will you please state, in Notes and Queries column, the difference in the life of an electrotype nickeled and one not nickeled? Also, in a type form for two or more electrotypes, is it customary for the electrotyper to charge extra time for building out colors?" *Answer.*—Printers who have had experience with nickeled plates report that the nickeling prolongs the life of a plate only a very little if the ink is such as does not act chemically on the copper. If the ink contains mercury or vermilion which will attack the copper, the plates should be nickeled. The usual rates for electrotypes do not include any but the regular operations. Mortising, cutting for colors, etc., whether done on the plates or built out in the mold are extras which should be and generally are charged for. Sometimes the cutting for colors is so small a matter that no charge is made.

STEREOTYPER'S PASTE.—A. T., of California, writes: "Could you give me a recipe or let me know of some place to obtain it for making good matrix paste or stereo paste? Am using a recipe now that does not suit." *Answer.*—In Partridge's book on "Stereotyping," page 16, the following directions are given for making paste for brush molding: Mix together with the hands, until all lumps are dissolved, 6½ pounds Oswego starch and 2½ pounds wheat flour in 6 gallons of water. Then add 12 ounces of common glue, which has been previously dissolved in 2 quarts of water and 2 ounces of powdered alum. Cook until the mixture boils thick. When cold take out a quantity sufficient for the day's use and add one-half its bulk of pulverized whiting. The whiting should be thoroughly incorporated with the paste and the resultant mass forced through a sieve having about 20 meshes to the inch. The whiting should be free from grit. It may be conveniently pulverized by rolling over it a piece of steam pipe. Directions for making paste for machine molding, given on page 20, are as follows: Mix 6 pounds of powdered and sifted china clay, 4 pounds of wheat flour and 1 pound of Oswego starch in 16 quarts of water, stirring until the mixture is smooth and free from lumps. Then add 2 pounds of ground cabinet glue and cook until the mixture boils, then stir in 4 ounces of carbolic acid. This paste will keep for a long time if kept covered to prevent evaporation.

STEREOTYPE MATRICES.—E. A. W., of Florida, submits several queries regarding the making of stereotype matrices. As limited space will not permit the insertion of the entire letter I will merely reply to the questions. There are many different formulas for making paste. Almost every stereotyper thinks he has one which is the best. In the reply to another correspondent you will find Partridge's formula for paste for hand molding, also one for machine molding. I have no idea how to make a paste by using the articles you mention. It may be that your predecessor left them in the office to make you think that his success was due to their

use. One of your samples you say is nitrate of strontia and I find the other to be carbonate of lime (chalk) containing some silica and alumina as impurities. It may have been used for a backing powder. I do not know for what purpose the nitrate of strontia was employed. The only use I know of for the substance is in the production of red fire. I do not think your paste contains too much starch; on the contrary, it seems to be deficient in starch. I do not quite understand what you mean by a "hurried" matrix. Possibly you may use your matrices immediately after they are made. They work better after having been put in a box, under a wet blanket, to season for a few hours before they are used. From the appearance of your matrices I think it possible that the ingredients of the paste may not have been properly mixed. Paste should be about the consistency of cream. Backing powder may still be used by some stereotypers, but it is not the usual practice at present. Probably it will be most convenient to get your supply of matrix paper from New York. Messrs. B. & O. Myers, 16 Beekman street, make a specialty of stereotype papers. Write them what you wish the paper for and they will send you the right kinds. Yes, it is better to soak the backing paper—twelve hours is about right, should not be less. Use it wet. It may be the same as that on which the tissues are pasted. I do not recommend using blotter. Admit steam in the bed only of the drying press, but when the press is not in use the platen should be screwed down in contact with the bed. Of the matrices you sent: No. 1 was made without tissue and the face of the cast would not be smooth. No. 3 seems to have been too dry when beaten. No. 4 is rather stiff to be cast in a curved box, but should cast well in a flat box. I think you would find Partridge's book on "Stereotyping" of great assistance to you. It is for sale by The Inland Printer Company; price \$1.50, post free.

STEREOTYPES.—The following clipping from a recent issue of the *British and Colonial Printer and Stationer* indicates that stereotyping is attracting increased attention in England:

"It certainly looks as though between the rival new stereotyping processes electrotypy will, if not exactly suffer, at least have to maintain a fight for its predominance in furnishing a hard and sharp printing surface. Several well-known periodicals, with long runs of six figures, are now produced from Harvey Dalziel's hard metal stereotypes. Prominent among these we may particularize the excellently printed *Golden Penny*, published by the *Graphic* proprietary. It may not be very generally known that Messrs. Lever Brothers, of Sunlight Soap fame, some four years ago put down a special type of Derriey rotary machine to turn out their exacting pamphlet work. If I recollect aright it is constructed to print (and fold) two 32 pp. pamphlets in two colors, delivering the two as one long 4to for facility and economy of stitching—technically, working and folding 'two on.' Messrs. Lever Brothers employ the Dalziel hard metal stereotypes upon this machine, and speak most highly of them. One set of 64 pp. stereos is spoken of as having yielded 375,000 runs, with better results than formerly obtained from electros, and with time saved in make-ready and registering. As regards the two latter points I scarcely see the application—that is to say, how a stereo can be more quickly moved into register than an electro, or how plates of equal merit produced by either process can be more quickly made ready, except, of course, where certain colored inks are employed, which are immediately affected by and react on the copper face of the electro. Let this be as it may, examples of work which have come under observation in this office are most satisfactory."

The process mentioned is used in this country, but to a limited extent, as the prevailing demand is for electros. Printers say that they never worked better plates than those made by the old plaster process, but prefer electros, as the



Specimens of the Satanick Letters from the American Type-founde rs' Company of the United States

WHEN they had sworn to this
advised doom,
They did conclude to bear
Lucree's body thorough Rome,
To show the bleeding body's foul offence;
And so to publish Tarquin's foul offence;
Which being done with speedy diligence,
The Romans plausibly did give consent
To Tarquin's everlasting banishment.

10 Point Satanick 12 A, 40 a, \$2.00

RHOW fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the ripen'd apple, from the tree,
To feed the fruit, that bears the seed, we see,
Thyself a light, thou lightest shouldst be,
Chaste selfe a light, thou lightest shouldst be,
And only that thou art, to feed the world,
Which is thy hope, thy glory, and thy end,
And thou art now the world's great ornament,
And tender churl, bid flourish and sprout out,
To eat the world, or else the world to eat thee,
To eat the world's due, by the grave and thee.

6 Point Satanick
15 A, 50 a, \$2.50

WHEN let not winter's ragged hand deface
In the thy summer, ere thou be distill'd;
Make sweet some phial, treasure thou some place
With beauty's treasure, ere it be self-bill'd.
That use is not forbidden luxury,
Which haply heaven's bounty may increase;
On ten times happier, be it ten for one,
Than share his beauty, be it ten for one;
If ten of thine ten times happier than thou art,
Then, what could death do if thou shouldst depart,
Leaving the living in posterity?
Be not self-will'd, for thou art much too fair
To be death's conquest, and make worms thine heir.

8 Point Satanick 15 A, 50 a, \$2.75

Hamlet Prince of Denmark ❀ 1608

60 Point Satanick
4 A, 5 a, \$12.25

I have heard of
your paintings
too, well enough;
God hath given
you one face and
you make your
self another ❀

24 Point Satanick
6 A, 15 a, \$4.50

\$8,465

Sir, the gods will have it
thus; my master and my
lord I must obey ❀❀❀

42 Point Satanick
4 A, 6 a, \$7.25

Shakespeare's Sonnets

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;
For then, despite of space, I would be brought
From limits far remote, where thou dost stay.
No matter then, although my foot did stand
Upon the farthest earth remov'd from thee,
For nimble thought can jump both sea and land,
As soon as think the place where he would be.
But ah! thought kills me, that I am not thought,
To leap large lengths of miles when thou art gone,
But that, so much of earth and water wrought,
I must attend time's leisure with my moan;
Receiving nought by elements so slow
But heavy tears, badges of either's woe.

Sonnets, X

FOR shame! deny that thou bear'st love to any,
Who for thyself art so unprovident.
Grant if thou wilt, thou art lov'd of many,
But that thou none lov'st, is more evident;
For thou art so possessed with murderous hate,
That 'gainst thyself thou stick'st not to conspire,
Seeking that beauteous roof to ruinate,
Which to repair should be thy chief desire.
O change thy thought, that I may change my mind!
Shall hate be fairer lodg'd than gentle love?
Be, as thy presence is, gracious and kind,
Or to thyself, at least, kind-hearted prove:
Make thee another self, for love of me,
That beauty still may live in thine or thee.

12 Point Satanick
10 A, 35 a, \$3.25

I bear a
charmed
life which
must not
yield ❀❀

48 Point Satanick
4 A, 5a, \$7.75

429

Titus Andronicus

1623

72 Point Satanick
4 A, 5a, \$17.00

Let this be
so and let
Andronicus
make this
his last fare
well to their
souls

36 Point Satanick
5 A, 8 a, \$5.50

382

Romeo and Juliet

54 Point Satanick
4 A, 5a, \$10.25

1595

Chapter X. Walter happeneth on another creature in the strange Land.



UT as he went on through the fair and sweet land so bright and sunlitten, and he now rested and fed, the horror and fear ran off from him, and he wandered on merrily, neither did aught befall him save the coming of night, when he laid him down under a great spreading oak with his drawn sword ready to hand, and fell asleep and woke not till the sun was high.



HEN he arose and went on his way again; and the land was no worser than yesterday; but even better, it might be; the green-sward more flowery, and the oaks and chestnuts greater. He saw deer of diverse kinds, and might easily have got his meat thereof; but he meddled not with them since he had his bread, and was timorous of lighting a fire.

18 Point Satanick
8 A, 25 a, \$4.00

And I'll still stay to
have thee still forget,
forgetting any other
home but this

30 Point Satanick
6 A, 10 a, \$5.00

\$70,364

Satanick, Jenson Italic and Jenson Old-Style in Combination

Manufactured exclusively by the American Type Founders Company

THE Italic Letter, which is an accessory of the Roman, claims an origin quite independent of that letter. It is said to be an imitation of the *handwriting of Petrarch* and was brought out by A. Manutius for the printing of his classics, which other wise would require bulky volumes.

WE are informed by Chevillier that a further object was to prevent the great number of contractions then in use, a feature which rendered the typography of the day unintelligible and unsightly. The execution of the Aldine Italic was entrusted to *Francesco de Bologna*, who, says Renouard, had already designed and cut the other characters of Aldus' press. The font is "lower case" only, the capitals being Roman in form. It contains a number of tied letters, to imitate handwriting, but is quite free from contractions and ligatures. It became famous throughout Europe.

Jenson Italic Series

20 A, 50 a 8 Point Jenson Italic \$2.75

Type ornaments and flowers began, like the initials, with the illuminators, and were afterwards made on wood. The first printed ornament or vignette is supposed to be that in the Lactantius, at Sabiaco, in 1465. Caxton, in 1490, used ornamental pieces to form the border for his Fifteen O's. The Paris printers at the same time engraved still more elaborate border pieces. At Venice we find the entire frame cut in one piece.

TYPE ORNAMENT AND FLOWER DESIGNING

20 A, 45 a 10 Point Jenson Italic \$3.00

Aldus, as early as 1495, used tasteful headpieces, cut in artistic harmony with his lettres grises. As a rule the elaborate wood-cut borders and vignettes of succeeding printers kept pace with the initial letters and regenerated with them. Detached ornaments were used exclusively in the early part of the sixteenth century.

ORNAMENTS AND FLOWER DESIGNS

18 A, 40 a

12 Point Jenson Italic

\$3.25

They had evidently been cast from a matrix; and the idea of combining these pieces into a continuous border or headpiece was probably early conceived. Mores states that ornaments of this kind were common before wood-engraved borders were adopted; and Moxon speaks of them in his day as old fashioned. In Holland, France, Germany and England these type flowers were in general use during a part of the eighteenth century.

THE ORIGIN AND FIRST USES OF TYPE ORNAMENTS AND FLOWERS

10 A, 25 a

18 Point Jenson Italic

\$4.00

Some of the type specimens exhibit most elaborate figures constructed out of these flowers, and as late as 1820 these ornaments continued to engross a considerable space in the specimens of nearly every English Type Founder of any note.

PRIMARY ORNAMENTS AND FLOWER DESIGNS

ALDUS produced six different sizes of the Italic letter between 1501-58. It was counterfeited almost immediately in Lyons and elsewhere. The Junta press at Florence produced editions scarcely distinguishable from those printed at Venice. *Simon de Colines* cut an Italic bolder and larger than that of Aldus, and introduced the character into France about the year 1521, prior to which date *Froben of Basel* had already made use of it at his famous press. *Plantin* used a larger Italic in his *Polyglot*, but, like many other Italics of the period, it was defaced by a strange irregularity in the slopes of the letters. The character was originally called the Venetian or Aldine.

THE Italic was first intended and used for the entire text of a classical work. Subsequently, as it became more general, it was used to distinguish those portions of a book not properly belonging to the work, such as introductions, prefaces, indexes, and notes; the text itself being in Roman. Later it was used in the text for quotations; and finally served the double part of *emphasizing many words* in some works, and in others, chiefly the translations of the Bible, of marking words not properly forming a part of the text. In England it was first used by *De Worde*, in *Wakefield's Oratio*, in 1564. Day, about 1567, carried it to a high state of perfection; so much so, that his Italic remained in use for several generations. *Vautrollier*, also, made use of a beautiful small Italic in his *New Testaments*, which, however, was probably of a foreign cut. Like the Roman, the Italic suffered debasement during the century which followed Day, and for that reason the Dutch models were generally preferred by the best English printers.

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usual stereo metal is not sufficiently durable for long runs, and it is so brittle that plates are frequently broken in handling and on the press. If a metal composition can be produced that may be readily cast and yet be hard and somewhat flexible, it would vastly increase the use of stereotypes. In England, where stereos are much more used for book and job work than they are in this country, the plates are usually worked on iron blocks. The Dalziel twin clamp blocks, which are readily adjusted to suit different sizes of plates, are in quite general use. They hold plates firmly and being made of iron do not warp, so plates are evenly supported and there is very little liability of their being broken on the press. Many of the "patent blocks" in use here are so much out of true that it would be almost impossible to work stereotypes on them without breaking the plates. This is largely due to the depressed condition of trade during the last few years having compelled printers to continue to use blocks and other materials long past the time when they would, under more favorable circumstances, be cast aside.

THE DESJARDINS TYPE-JUSTIFYING MACHINE.

MR. THEODORE L. DE VINNE gives as his experience that the cost of justifying in type composition averages over one-half of the expense of composition. By the present system, the first corrections, revision, author's corrections, revisions and re-revisions all require rejustification. The great expense of this work is manifest even to the layman.

The new automatic type-justifying machine, which has just been completed by Mr. B. M. DesJardins, a mechanical engineer, of Hartford, Connecticut, and of which a cut is given of the first machine, changes the present methods only enough to eliminate the unscientific processes. The machine automatically justifies a column of type from the galley after all the corrections and alterations have been made. The type for the new machine is set with only a dividing space between the words, and the lines are left at whatever lengths they happen to end and are separated by a dividing rule to prevent the loose characters from becoming mixed. This method to some extent has already been adopted by Mr. Theodore L. De Vinne, the eminent New York printer. Of late years the McMillan typesetting machine has been adopted by the firm, and the lines are run into special channeled galleys about eighteen or twenty inches long, from which the office proofs are taken before the matter is cut up into the real lines which are finally justified by hand.

It is a well established fact that mechanical calculation gives the very best possible results. Whenever absolute accuracy is wanted, a mechanical instrument of precision is employed to aid the human eye. In properly proportioning his spaces, the printer calculates the size wanted between each word as best he can, by the eye, and the greater the accuracy required, the more time will be spent in justifying.

In designing his justifier, Mr. DesJardins has aimed to eliminate all of this unpleasant feature of type composition, which all together, including corrections and alterations, amounts to fully one-half of the cost, where good work is required. The new machine is only a little larger than a typewriter. The mechanism is tilted back at a suitable angle to handle loose type. The size and weight are only necessary to provide suitable rigid supports for the two type galleys.

The automatic mechanisms, which perform a peculiar work that no other inventor has succeeded in accomplishing, are about as follows: The column is pushed forward intermittently to enable the discharge of the successive lines. This motion is already a common feature of several type-

distributors. As the machine takes hold of the successive lines, an adjustment of parts takes place which designates what kind of spaces are required. The mathematical instrument which produces the adjustment required to select the spaces has a capacity of about five thousand changes. In the first place there are about one thousand changes necessary to properly justify the ordinary newspaper line, providing only one space is ever inserted in the same place. In order to use only one size of space at a time, ten different thicknesses of spaces are required, which is a serious objection on account of distribution. In order to reduce this number, piles of different combinations, made up out of only three



B. M. DESJARDINS.

sizes of spaces, are used, these being the three, four and five-em spaces. The employment of only a few sizes multiplies the combinations, and thereby makes it necessary to increase the power of the mathematical instrument employed. The next motion in the machine consists of the insertion of the newly selected piles in place of the original dividing spaces. This requires a separate series of motions for each word, so that, in the proper disposition of the line, the machine must make from four to ten motions for short newspaper lines. The time of these word motions, for practical work, is about twice the time occupied in handling a type in ordinary typesetting machines, or one-third the time taken by hand.

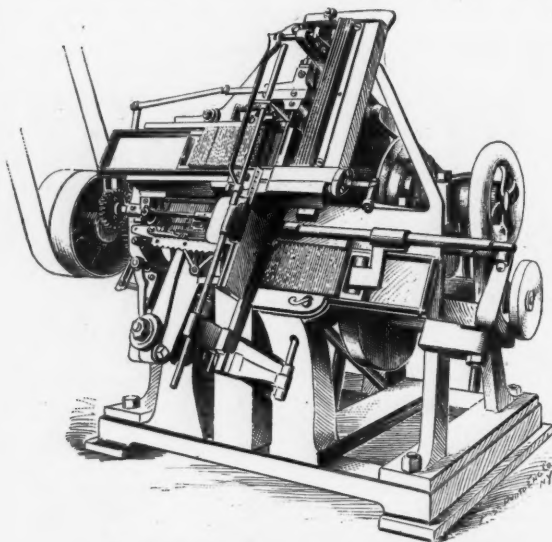
In order to economize time and thereby increase the speed of the machine, the motion of the column and the adjustment of the mathematical device all takes place while the previous line is being handled, so that the speed of the machine is dependent upon the rapidity of transferring the spaces and the correspondent handling of the words. At the end of each line only one motion is lost, that is, for a line of eight words the machine makes nine motions, etc. After the spaces have been inserted into their proper places, a motion throws the

line upon the receiving galley and brings a new one into place. The motions which have just been described are all automatic, that is, the machine does its work without any assistance whatever besides the putting on and the taking off of the galleys containing the columns of matter, which is done by the foreman.

When the galley is empty, or if the machine is required to stop for any other reason, the automatic indicator rings a bell so that the foreman's attention can be occupied at other work till he is needed.

Type is small and delicate, and must be handled by fairly sensitive devices, and any machine which necessitates the separation of the words more than once multiplies a very serious difficulty in the economy of handling such small bodies. Mr. DesJardins had all the requirements for justifying type as early as 1883, and his effort to produce a simple mechanism to handle words and spaces in a quick and positive manner has been one of the main causes of delay.

In his present machine no motion is repeated for the same operation. One touch of the line by the automatic mechanical fingers instantly determines what combination of two neighboring sizes of space piles are necessary, and the machine goes directly to the work of inserting them into their respective places. The calculating device rests upon the line directly, so that there is no possible loss of measurement which would very likely occur if it was necessary to employ intermediate mechanism to communicate the result. The spaces and words are made to meet after the



THE DESJARDINS TYPE-JUSTIFYING MACHINE.

very shortest amount of travel, and when the line is completely justified it only moves a short distance sideways and is landed into the receiving galley. In developing the machine, the most difficult of the problematic parts consisted in the construction of a suitable mathematical instrument, with its large number of possible changes, and the most difficult mechanical feature was the handling of the spaces, in a method which is both rapid and positive.

In Mr. DesJardins' justifying machine, these changes are made only once for each word, and words and spaces are gotten at in such a way that the mechanical motion by which the result is reached is nearly a positive one. In this way he has practically eliminated the only undesirable mechanical feature in the whole process.

The DesJardins machine was largely developed in Chicago. The inventor came here in the fall of 1884, from

Kalamazoo, Michigan, expressly to build an operable typesetting machine at the Chicago Model Works, which was an improvement over an experimental model which he brought with him. The model built here was discarded, before it was finished, for another of much larger capacity, which was destroyed in the fall of 1891, when the Arc Light building burned. Upon the destruction of the large machine the inventor was bitterly disappointed on account of the fact that it was not quite completed, and had never been exhibited in operation, and on account of the very large amount of money required to perfect a machine of this kind.

In 1892 he went to Hartford, Connecticut, and there designed and built an independent justifier which resulted in the successful production of the present machine.

A stock company with a capital of \$200,000 is now being formed at Hartford, Connecticut, for its manufacture, and the work of preparing the machine for the market will immediately be entered upon.

The owners of the invention, prominent among whom is the inventor himself, will immediately put two independent machines on the market; one of these is a special machine, adapted to a given width of newspaper column, and this will be built to accommodate the requirements of the customer. The other is an adjustable machine capable of handling any length of line, from that used in the ordinary newspaper column to the width required for the page of a book. These two machines will be sold to the general trade. They are calculated to meet all the conditions of the modern printing office, with the exception of the larger dailies, where great speed is required just before the form is closed. In order to meet the latter demand, special justifiers will be built, under contract with the various typesetting machine companies, which will be attached directly to the typesetting machines, and receive the type as fast as it is set. Under ordinary circumstances, this special form of justifier will be used simply to cut the lines up into the required lengths and deposit them on the receiving galley; but when the time approaches for closing up the form, and important matter comes in which must be hurried through, the special machine can be used to justify directly from the typesetting machine, from which it can be transferred directly to the form.

Ten machines will be placed where they will be under the supervision of the owners until they have been thoroughly tested, and then the general market will be supplied in large quantities.

COMPOSITION, CEMENT AND INK FOR RUBBER STAMPS.

George W. B., Cleveland, Ohio, refers to article on rubber stamp manufacture on pages 65 and 67 of the April, 1896, number of THE INLAND PRINTER, and asks for recipes for molding composition, cement and aniline ink. *Answer.*—Molding composition: Finely powdered soapstone, 1 pound 3 ounces; best dental plaster, 1 pound; fine powdered china clay (kaolin), 1 pound. These materials are mixed dry and sifted through a sieve having a fine mesh. A quantity of the composition sufficient to form a mold is placed in a suitable vessel and mixed with a solution formed by dissolving 5 ounces of dextrine in 1 quart of hot water. This is to be used cold, and can be prepared in advance. Enough of a dextrine solution is added to the composition to make a thick dough, a little stiffer than putty, which should be thoroughly but quickly kneaded and smooth and free from lumps. Cement—The stamps are mounted by means of shellac varnish. The cement mentioned in the article above referred to we have not the recipe for, but shellac varnish is said to be efficient. Ink—Good ink is made by using 1 ounce of methyl violet (extra 3 B), and 1 quart of hot glycerine.



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NOT IN THE TRUST

THESE INITIALS are from the pen of CHAS. W. HEERGEIST, Decorative Artist, Philadelphia. They were suggested by, and are adapted from, a Set of Initials designed by ERHARD RATDOLT (AUGSBURG, A. D. 1486).



FIRST SERIES—48 Point—Set \$10; 50c. each. 72 Point—Set \$12; 60c. each. 96 Point—Set \$15; 75c. each.



SECOND SERIES—48 Point—Set \$10; 50c. each. 72 Point—Set \$12; 60c. each. 96 Point—Set \$15; 75c. each.



THIRD SERIES—48 Point—Set \$10; 50c. each. 72 Point—Set \$12; 60c. each. 96 Point—Set \$15; 75c. each.

A. D. Farmer & Son Type Founding Co., New York.

BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO.



12 A 40a 6 POINT TELL TEXT (Nonp.) \$2 50

Handsome Letter for Neat Job Printers
Manufactured from Celebrated Superior Copper-Mixed Metal
Great Western Type foundry
Leaders of Everything in the Latest Printing Material
1234567890

12 A 40a 8 POINT TELL TEXT (Brevier) \$3 00

Choice flowers of Central America
Traveling Through the Beautiful Maryland Valleys
Scenery that is Unsurpassed
Baltimore and Ohio Lightning Express
1234567890

10 A 30a 10 POINT TELL TEXT (Long Primer) \$3 00

United States Ministers to France and Spain Recently Appointed
Petitions Circulated to Have the Manitosha University Placed Under Government Control
Thieves Robbed Eleven Colorado Stores Wednesday Night December Eighth
Detective Smith Awarded Prizes for Making the Capture

8 A 25a 12 POINT TELL TEXT (2 line Nonp.) \$3 00

Valuable Information and Good Advice for Manufacturers
Strong Evidence Given Against the Robbers Known as the Long and Short Men
Beautiful Grain fields Entirely Ruined by Cyclones in West Virginia
Accident Policies Issued Upon Application

5 A 15a 18 POINT TELL TEXT (3 line Nonp.) \$3 60

Buy Superior Copper-Mixed Type Only
And You Will Get the Best that is Made on the Globe
Headquarters for All Kinds of Printing Material

5 A 12a 24 POINT TELL TEXT (4 line Nonp.) \$4 75

American Musicians Wanted
Musical Conservatory Wentworth Kansas
Tuesday Evening November fourth

COMPLETE WITH FIGURES

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

The WOODWARD

GROUP OF FACES³⁰

MEDIUM, OUTLINE, CONDENSED, EXTENDED

A Quartette of Useful Designs¹⁸

Woodward Series

60-POINT, 4a 3A, \$9.50.....L. C. \$3.70.....Caps \$5.80	
48-POINT, 5a 4A, 7.25.....3.10.....4.15	
36-POINT, 7a 4A, 5.00.....2.40.....2.60	
30-POINT, 9a 5A, 4.30.....2.15.....2.15	
24-POINT, 9a 6A, 3.50.....1.60.....1.90	
18-POINT, 15a 9A, 3.20.....1.60.....1.60	
14-POINT, 18a 12A, 3.00.....1.40.....1.60	
12-POINT, 22a 15A, 2.80.....1.35.....1.45	
10-POINT, 26a 16A, 2.50.....1.25.....1.25	
8-POINT, 28a 20A, 2.25.....1.05.....1.20	
6-POINT, 34a 20A, 2.00.....1.00.....1.00	

THE WOODWARDS

All Cast on Unit Sets



TO BE DONE AT ONCE:
Send for Specimens showing the
four Series complete from
6-Point to 60-Point.

Woodward Outline

60-POINT, 4a 3A, \$9.50.....L. C. \$3.70.....Caps \$5.80	
48-POINT, 5a 4A, 7.25.....3.10.....4.15	
36-POINT, 7a 4A, 5.00.....2.40.....2.60	
30-POINT, 9a 5A, 4.30.....2.15.....2.15	
24-POINT, 9a 6A, 3.50.....1.60.....1.90	
18-POINT, 15a 9A, 3.20.....1.60.....1.60	
14-POINT, 18a 12A, 3.00.....1.40.....1.60	
12-POINT, 22a 15A, 2.80.....1.35.....1.45	

The WOODWARD and WOODWARD OUTLINE series are
cast to the same widths, and one will register accurately
over the other for use in two-color work.

MUCH ASTONISHED!

A Leading Printer Whose Ledger Showed
He Was Actually Making Money

ALMOST BEYOND BELIEF!

Further Investigation Develops the Cause of
His Establishment Giving Large Profits

REMARKABLE DISCOVERY MADE

Matter of Great Importance to the
Printing Trades, Which Have
Had a Hard Row to Hoe

WIDESPREAD SATISFACTION PROBABLE

Strange History of a Printer Who Bought
an Outfit of Standard Line Type—What
He Thinks of Its Money-Making Possi-
bilities—Advice to Buyers of Material.

Special Dispatch to the Inland Printer.

St. Louis, Sep. 1.—The above heading shows
the utility and elegance of the Woodward and
Condensed Woodward for newspaper columns

Condensed Woodward Series

60-POINT, 5a 4A, \$9.50.....L. C. \$4.10.....Caps \$5.40	
48-POINT, 5a 5A, 7.25.....3.55.....3.70	
36-POINT, 8a 6A, 5.00.....2.30.....2.70	
30-POINT, 10a 6A, 4.30.....2.20.....2.10	
24-POINT, 12a 8A, 3.50.....1.70.....1.80	
18-POINT, 16a 10A, 3.20.....1.60.....1.60	
14-POINT, 22a 14A, 3.00.....1.50.....1.50	
12-POINT, 28a 18A, 2.80.....1.40.....1.40	
10-POINT, 34a 22A, 2.50.....1.25.....1.25	
8-POINT, 36a 26A, 2.25.....1.10.....1.15	
6-POINT, 40a 24A, 2.00.....1.00.....1.00	

Send Orders Direct to Us or to any
of the following Agents:

CRESCENT TYPE FOUNDRY, Chicago, Ill.
PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.
CALIFORNIA TYPE FOUNDRY, San Francisco, Cal.
FREEMAN, WOODLEY & CO., Boston, Mass.
GRANT C. SNYDER & CO., Denver, Colo.
PALMER'S PRINTING MACHINERY DEPOT, Buffalo, N. Y.
DOMINION PRINTERS' SUPPLY CO., Toronto, Canada.
MORGANS & WILCOX MFG. CO., Middletown, N. Y.
PRESTON FIDDIS COMPANY, Baltimore, Md.
HARRIS' PAPER HOUSE, Grand Rapids, Mich.
GOLDING & CO., Boston, New York, Philadelphia, Chicago.

Extended W'd

48-POINT, 4a 3A, \$10.75.....L. C. \$4.15.....Caps \$6.60	
36-POINT, 5a 3A, 6.40.....2.80.....3.60	
30-POINT, 5a 3A, 4.70.....2.10.....2.60	
24-POINT, 7a 4A, 4.00.....2.00.....2.00	
18-POINT, 9a 5A, 3.20.....1.65.....1.55	
14-POINT, 14a 8A, 3.00.....1.50.....1.50	
12-POINT, 16a 10A, 2.80.....1.40.....1.40	
10-POINT, 18a 10A, 2.50.....1.25.....1.25	
8-POINT, 22a 14A, 2.25.....1.10.....1.15	
6-POINT, 28a 16A, 2.00.....1.00.....1.00	

60-Point Extended Woodward in preparation.

HEADING AND JOBBING SERIES²⁴

Cast³⁰ on Standard Line!

Originated and Manufactured by the¹⁰

INLAND TYPE FOUNDRY³⁶

217-219 Olive Street, SAINT LOUIS¹⁴

THE UNION LABEL.

INFORMATION has been received that the union label regulations are to be more strictly enforced than heretofore, and hereafter all labels will bear the testimony that the offices using them employ union labor in all their mechanical departments. In this connection it is pertinent for the employing printer to inquire what advantage the union label can be to him, and what protection it affords in case of dissension in the ranks of the trade unions. It is not beyond recollection that offices in the city of Chicago known to be union offices and of friendly disposition to the cause of trade-unionism generally, were unjustly brought into matters of dispute between the unions, and work to an appreciable extent was taken from these offices in order to coerce them into discharging men who had been faithful servants for years, but whose union had rendered itself obnoxious by some alleged unconstitutional action.

The union label also demands that the union wages shall be paid, but it places upon the employer the burden of ascertaining if a workman is competent to earn these wages. In this connection the following letter will be of interest, and, we trust, of value to those who see in the union label an instrument of good to the printing trade:

To the Editor:

TOLEDO, Ohio, July 2, 1896.

I inclose card as a specimen of work done, not by amateurs, but by a union printer, as the label indicates. The free distribution of the union label makes a regular farce out of what is supposed to stand for the best class of work, and just so long as the typographical union is run for revenue

You are cordially In-
vited to Attend

A GRAND OPENING,

At the Saloon and Restaurant of

OSCAR SCHUPP,

326 CHERRY ST.

Wednesday,
June 24.



Free Lunch
Served.

only, such a state of affairs is bound to exist. Let the job printers form a union and be the sole judges of the capabilities of a man for membership and to whom labels should be distributed, and then, and not until then, can we look for reform. Your magazine, which should be read by every job printer in the country (and I think is by the majority), should start the ball rolling.

Yours truly,

A NON-UNION PRINTER,

As long as it is controlled by machine and newspaper compositors.

"HINTS ON IMPOSITION."

The following letter has been received from Charles L. Rambo, with Griffith, Axtell & Cady Company, Holyoke, Massachusetts, who recently purchased a copy of "Hints on Imposition," advertisement of which appears on page 618: "Received 'Hints on Imposition' in A1 condition. The author has conscientiously supplied a long-felt want. I consider it far superior to any work on the subject previously issued, in that it teaches plainly from the beginning; other compilations being simply diagrams, with little or no explanations. The binding and size are such that it will stand much wear, and can be easily carried in the pocket."

I READ THE INLAND PRINTER with a great deal of interest "from start to finish." The advertising pages alone are worth the price of the paper.—R. P. Wilson, Halstead, Kansas.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

HEAT REQUIRED TO BAKE ENAMEL.—W. W., Denver, Colorado: The exact point when the enamel coating on a half-tone plate "is cooked just right," as you say, is usually determined by the rich dark-brown color it assumes when heated to a temperature of about 650° Fahr. or 340° Cent. A very good way to tell when the heat of the plate is approaching these points is to place on the corners of the plate small pieces of lead or type metal. As these metal pieces melt at temperatures just above 620° Fahr. or 326° Cent., their melting will indicate that the enamel coating is nearly "cooked," and from this point the change in color should be carefully watched. It might be said that the color of enamel, when properly baked, will vary with the formula used.

ENAMEL FORMULÆ.—R. W. F., Tacoma, Washington, wants to know the latest formula for half-tone enamel solution. Answer.—Here is the latest published, taken from the *Practical Process Worker*:

Clarified glue, Le Page's	2 ounces
Water	2 ounces
Bichromate of ammonia, Merck's	120 grains
Chromic acid (C. P.)	10 grains
Water	2 ounces
Albumen (dried)	¼ ounce
Water	4 ounces

The method of mixing and filtration is now too well known to be repeated here.

SITUATIONS WANTED.—If the correspondents who write to this department, without inclosing stamps for reply, asking advice toward getting positions, would address the business department, inclosing their advertisement for position, much time would be saved them. As most of them are highly skilled operators their being out of position is clearly the result of the present copyright law, which was deliberately drawn up so as to enable the big publishers to get their engraving of all kinds, photogravure and color plates made in Europe, with the privilege of copyrighting here the foreign engraved plates. This is now being done to a great extent. While the present copyright law stands, engravers in all branches must expect to suffer.

BLUE PRINTS.—Architect, San Francisco: You can make your own "blue print" paper. It should be termed more properly Ferro-Prussiate paper. The late Mr. Thomas C. Roche, of New York, the most practical photographer this country possessed, gave much time to experiments in this matter, and as a personal favor gave me the following formula as the result of many years' experience:

Water	10 ounces
Gum arabic	1 ounce
Red prussiate potash	1 ounce 20 grains
Citrate of iron and ammonium	1 ounce 20 grains

This solution can be applied to well sized or highly calendered paper with a flat brush, but it must be dried in the dark.

STANDARD LIGHT FOR PHOTOGRAPHY.—L. W. H., Boston, Massachusetts: Your query is too highly scientific for the reply to be of general interest in these columns. Would advise you to inquire of Professor of Physics, Harvard College. As far as I know there is no standard light in photography. Before the introduction of the electric light the variability in strength and color of daylight was a constant source of trouble. Prof. J. V. Lovibund, who has investigated the matter deeply, says: "The light from a white mist" [or fog such as you have in Boston] "must for the present be considered as the standard normal white

light." In my own practice in color photography I find the electric light from the ordinary street service of New York city to give a very reliable white light, through the use of standard focusing lamps and the best quality carbons. The lamps must remain at a fixed distance from the subjects photographed and the more lamps concentrated on one subject the more even and steady the illumination, as any variability in one lamp is equalized by the others.

ETCHING BRASS EMBOSSED DIES.—F. W. H., Philadelphia, writes: "I have followed the 'Process Engraving' now running in THE INLAND PRINTER successfully as far as the etching bath, which I find is too weak to etch brass for embossing plates. Would you kindly give proper solution in the 'Notes and Queries' column? I used commercial nitric acid, one acid to six water, without the desired effect, my object being to etch brass for embossing plates." *Answer.*—The trouble about giving formulae for solutions that will etch brass is that the metal itself is so variable that a mordant that will suit some brass will not others. Brass being an alloy, differs in quality with each manufacturer. As it is composed of zinc and copper, nitric acid and chloride of iron should be the best mediums to dissolve it, but these also vary in strength with each manufacturer, so that an exact formula is impossible. I have myself used both the above mordants and simply added sufficient to the etching bath to make the solution etch the brass without overheating or destroying the protection on the design. It is work that requires patience, for at best brass is a stubborn metal to etch.

HALF-TONES ON DRY PLATES.—Professor, Georgetown College, Washington, D. C.: For accuracy in the reproduction of specimens for scientific purposes, you can make the half-tone negatives yourself direct from the specimens and then forward these negatives to a good photo-engraving house to have the blocks made. Get a half-tone screen, of say 150 lines to the inch, to fit your camera and a box of photo-engraver's dry plates. I have found "Cramer Contrast Plates" excellent for the purpose. You can try several thicknesses of cardboard between the corners of the dry plate and the half-tone screen until you get the proper separation between them. For development use the following:

I.	
Distilled or ice water.....	25 ounces
Sulphite of soda crystals.....	3 ounces
Hydroquinone.....	½ ounce
Bromide of potassium.....	¼ ounce
II.	
Distilled water.....	25 ounces
Carbonate of soda crystals.....	6 ounces

Keep these solutions separate. When wanted for use, take equal parts of I and II, sufficient to cover the plate. This developer can be used for several plates. After the negatives are dry, photographic prints can be made from them as readily as from ordinary negatives, with no danger of over-printing. These prints will show whether the timing of the two stops has been correct or not. The prints should be darker in general tone than the finished photo-engraving is intended to be, as it must be remembered that etching reduces the sizes of the dots. There is no intensification necessary, and the whole operation is a very simple one when once learned. Landscapes and all still-life subjects can be best reproduced in half-tone direct from the subjects themselves; dry plates are most convenient for the purpose, and the only plates to use for one who has had no previous practice in wet-plate making.

TRANSFERRING AUTOGRAPHS.—Con Van Natta, Salina, Kansas, writes: "I would be very much obliged to you for a little information. I want to transfer autographs to box-wood, from which to afterward make rubber stamps. I have trouble in copying a correct facsimile on the block, which I do by the aid of common transfer paper. But of course I

have to trace the original to get it upside down and then retrace upside down on the block, and by that time, if great care has not been taken, the cut is apt to be somewhat inaccurate. If there is a better way to get the autograph on wood for engraving I would be pleased to know it. I have learned many valuable things from THE INLAND PRINTER." *Answer.*—The customary method of doing what you want to do is very simple. First rub over the surface of the box-wood a paste of whiting in white of egg. Weak mucilage or gelatine may be substituted for the albumen. When the block is dry any excess of whiting may be rubbed off. Then trace the autograph with a very soft and sharp lead pencil on tracing paper. Turn this tracing, pencil side down, on the white surfaced block, rub the back of the tracing paper with a burnisher, and the pencil lines will be found to go over to the wood block perfectly.

RECENT TYPE DESIGNS.

Barnhart Brothers & Spindler have just brought out another size of their popular Plate Script, 48-point size, a specimen line of which is shown upon another page. This makes five sizes. They have also cut an italic for their

Mazarin Italic Series

MAZARIN ITALIC.

Mazarin series, made in all sizes from 8 to 48 point, same as Mazarin. Another of their new letters is the Tell Text, cast in 6, 8, 10, 12, 18 and 24 point sizes, a page of which is shown elsewhere. Besides these letters they have recently

Barnhart's Specimens

TELL TEXT.

cast a number of very attractive borders and ornaments, some of which were shown in our type specimen pages last month, others appearing in this month's issue.

To meet a demand for fractions to go with the De Vinne series, the American Type Founders' Company has cast fractions suitable for this purpose, which it has put up in fonts in all of the sizes from 6 to 24 point. These will be

1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 ¢ %

DE VINNE FRACTIONS.

THE INVENTION OF PRINTING has always been recognized by men of education as a subject of importance: there is no mechanical art, nor 5½-POINT DE VINNE.

THE INVENTION OF PRINTING has always been recognized by men of education as a subject of importance: there is no 7-POINT DE VINNE.

found convenient. This company has also made two special sizes of the De Vinne series, a 5½ point and a 7 point, samples of which are here shown.

IT INFLUENCES INDIA PURCHASES.

I have much pleasure in sending you a check on the Second National Bank of New York for \$5, which I shall be glad if you will kindly realize and place to my credit. I always look out for my copy of THE INLAND PRINTER, which reaches me monthly with the greatest regularity. I certainly am charmed with the get-up, and consider it by far the best publication of its kind I have ever seen, and I have bought many a new face of type from its pages.—C. Liddell, Mafasilite Press, Mussoorie, India.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

TO MAKE INK PRINT AND DRY ON CELLULOID.—G. M. B., of Chattanooga, Tennessee, writes: "Kindly let me know how we can print on sample of celluloid, like inclosed, and that will not rub off." *Answer.*—Use what is known as \$3 job black ink, with a medium strong tack. Add to this ink, when about to use it, six drops of copal varnish and two drops of boiled linseed oil to a portion of ink about the size of a four-line quotation. Mix these thoroughly and run as little ink as will give a full color without smutting. Lay the printed sheets lightly around to dry.

NOTHING THE MATTER WITH THE PLATE.—E. B. P., of Hutchinson, Kansas, sent an impression of a half-tone engraved plate showing defects, and several sizes of the same subject, and asks: "What is the matter with this cut? Is it the cut or the paper? Please give me your opinion."

Answer.—There is nothing the matter with either paper or plate. The fault lies with the printer. The large cut needs an underlay to bring it up even, and the lettering on the plate should have had a neat overlay to give the title more prominence, also the strong portions of the half-tone. Keep the plate clean in any event, and use good soft ink that will not pick off the enamel on the paper. Do this, and the job will look much better the next time it is printed.

CYLINDER SET TOO LOW.—M. L. G., of Taylorville, Illinois, writes: "Under separate cover I send you a sample of book sheet printed on a two-revolution Cottrell book and job press. The form was printed from electrotypes plates with patent bases, and you will notice they print dark or heavy along the edges, with a little slur, especially at the center of the form. What causes this?" *Answer.*—The trouble most apparent on the printed sheet, that of having heavy looking ridges on the outer edges of the pages, is caused by the cylinder being run too low and resting on the form as it takes the impression, instead of on the bed-bearers. The amount of tympan seems to be about right; but if the cylinder be raised a trifle, which we advise, and another sheet added to the packing, it will help matters considerably. If the bearers are set a trifle higher than at present, so that the cylinder rests freely on them, the slur will also disappear, provided the underlay make-ready on the plate bases is uniform. Metal base blocks do not require as strong backing up as those made of wood.

WILL ALWAYS HAVE TROUBLE WITH GLAZED PAPERS.—H. F. C., of York, Pennsylvania, writes: "I do cigar-box labels and edging printing, and use a great deal of glazed papers, the printing on which is done with gold size ink to hold on bronze. I have a great deal of trouble with the pulling off of the coating from the paper; this fills up the form. I have tried a great many things to prevent the coating from pulling off, but have not succeeded. Had a compound from an inkmaker, that prevented the pulling off, but then I could not make the bronze adhere to the paper." *Answer.*—You may always expect difficulty when printing on enameled paper, as made up for such purposes as you are engaged on, as some of the most questionable articles are used in its manufacture, and the sizing anything but adequate to hold on the coloring matter applied. Almost every "batch" of paper requires a different expedient to overcome the difficulty you complain about. Work a small bit of vaseline or lard into your bronze size before beginning to print, and this will help you.

SUMMER TROUBLES AT PRESS.—J. T. W., Mabel, Minnesota, has sent us two copies of a note-head, containing a

small half-tone portrait and the usual lettering, printed with good, yellow-olive ink, the presswork on which is decidedly faulty, but not from lack of make-ready or inattention, regarding which he writes: "The cut is a fine half-tone, made by a good house; have had it eighteen months, during that time it has been used for about 7,500 impressions. Use good tube inks, which have formerly worked all right. Have tried both brand-new and old rollers, and always keep cuts clean. Don't think the rollers bear too heavily on form. Is the fault with the cut?" *Answer.*—The fault is entirely with the rollers, which must have been so impregnated with humidity as to be totally unfit for distribution or inking up. In other words, the rollers were "mushy" and had no life or elasticity in them to do work properly. This mushiness alone has produced the result seen on the job, which is filled up with undistributed particles of ink, and this laid on the plate and type as if put on with a sponge. Remedy: Hereafter, when the atmosphere is warm and humid (damp) do not attempt to do nice printing with good ink and paper until you have thoroughly washed up all the rollers with a small quantity of benzine or petroleum, and rubbed this off well with a clean, dry rag. After they have stood for a few minutes, roll them on a smooth board, or table, well covered with powdered alum. Let this remain on the rollers for about ten or fifteen minutes; then take the alum off with the hand, by gently rubbing the face up and down—the hand must be perfectly dry—after which they are fit to be used. We advise keeping rollers covered with news ink, oil or alum when not in use during humid or warm weather.

PRINTING ON PARCHMENT.—L. M. L., of Guatemala, Central America, says: "In printing on parchment I frequently experience a great deal of trouble by the ink not taking evenly over the sheet, thereby making the job look very light in some places and dark in others. I use the best and highest priced inks, but to no effect; always coming out the same." *Answer.*—Cut up sheets of white news or book paper a little larger than the sheets of parchment. Slightly dampen the paper, turning every few sheets so that the lot are merely damp, *not wet*. When the sheets are about uniformly dampened, place the sheets of parchment, separately, between the paper sheets and put a weight of any kind upon the lot. In the course of an hour or two the work of printing on the parchment may be proceeded with, taking out the sheets of parchment only as they are needed while the job is being worked. A medium quick-drying job ink of full color is the most suitable one to use. Lay out the printed sheets of parchment on smooth clean sheets of dry white paper to dry. The work should be covered for a couple of days to keep off dust. In printing on parchment so prepared, a firm tympan, *fairly hard*, is best to secure uniformity, and the impression a little strong and slow to make up for the inequalities in the skin.

RUBBER BLANKET FOR PACKING ON CYLINDER PRESS.—R. A. M., of Marlette, Michigan, has sent a copy of weekly newspaper, printed on one side to show the inequalities of the work done on a cylinder press equipped with a rubber blanket as packing, regarding which he says: "You will see by the uneven impression that there is something wrong, and where it is. We are unable to locate it. We use rubber packing, as a hard packing would necessitate changing at every weekly run, for we change make-up so much. When we raise the bearers it lightens the ends but increases the impression in the center; then if we lower the bearers and drop the cylinder, the impression at center and in various spots is intensified, and the bottoms of columns are light. The bed seems to run smooth and the press in general seems to do its work all right but for the unevenness of impression, which we would be most gratified to receive some enlightenment as to its cause." *Answer.*—The trouble comes from the new rubber blanket, which has not sufficient muslin or

paper covering to keep it firmly to the cylinder, and to somewhat deaden its peculiar elasticity; the press can hardly be properly set to do fine work under such conditions. A good plan would be to raise the printing cylinder about the thickness of three sheets of the paper used on the newspaper. Utilize this space for covering the rubber with a sheet of muslin drawn tightly over the rubber, and over this a strong sheet of manila or book paper. This sheet should be dampened so that it may shrink close to the cylinder as it dries. Raise the bearers so that the cylinder will rest gently on them while on the impression, and there need be no further trouble. If good work is desired the tympan must be attended to on every occasion that work is to be done on the press—this is an understood fact by all

center runs all right, but the outer sides have to be built up, as shown in copy of paper sent. I would like to be able to remedy this defect, but see no way out. Now, in regard to half-tone, I will say it is the first one that I met with that has acted like that sent you, although I run from fifteen to forty every month. I also send you the cut-out make-ready. I will add that I have good, firm rollers, made last fall, yet not hard winter rollers. The press runs at 1,200. The weather was muggy on the day that I had the trouble. I had just finished a large run of another job and the rollers were a trifle soft." *Answer.*—From an examination of proof and your explanation as to the manner of production, it is easily accounted for why the work has not been more satisfactory. In the first place the atmosphere at the time was



Courtesy Chicago Chronicle.

REMOVING A SUNSTRUCK LABORER FROM A STREET TRENCH.

DRAWN BY FRANK HOLME.

competent pressmen. Get a copy of "Presswork," published by The Inland Printer Company. It will aid your workmen.

A MATTER OF ATMOSPHERIC CONDITIONS, A CYLINDER NOT PROPERLY SET, AND A BAD OVERLAY.—F. A. G., of Rockville, Connecticut, in a copious and intelligent letter, has this to say: "You will find inclosed proofs of a half-tone that I ran in a church monthly, and which gave me a great deal of trouble. The press used is a two-roller drum cylinder, with rack-and-screw distribution. I print our weekly and do all our book and half-tone work on it. I do not raise or lower the cylinder, but have it as low as it is possible to carry it, on account of the hard packing. The bearers are set type-high and are accurate, as I tested them the first time I run the press, about six months ago. I cannot lower the bearers, as there is no packing under them, and they are not adjustable; yet when I put on a form the

too humid, and that sadly interfered with the working qualities of the composition rollers, which likely were made of crude glycerine and glue. Such being the fact, they had become too mushy and non-responsive on the form, thus leaving the ink in small undistributed particles resembling picks from coated paper. The press is, evidently, all right, except that the printing cylinder requires to be raised up sufficiently to take the impression of a form evenly throughout, or from end to end; after this has been done, build up the bearers to the proper height of the cylinder. As your press is now set the bearers hold up too high the edges of the cylinder and force the impression to the center of the sheet. By raising the cylinder a trifle at the impression boxes on each end and adding one or two additional sheets to the packing, you will get over this trouble. The cut-out overlay for the half-tone portrait is not at all suitable nor properly made, because it is far too strong. (The vignettes

portrait was $3\frac{3}{4}$ by $4\frac{1}{2}$ inches, and the overlay alluded to exactly equal to six sheets of the paper used on this journal.) To assist the working qualities of composition rollers in muggy weather, clean them off with benzine, rubbing the face gently with the hand or a rag until dry, then apply powdered alum thoroughly. To do this properly, spread the alum liberally on a smooth board, or any flat, dry surface, and roll the rollers backward and forward in the alum until well coated, then carefully dust them off with a dry rag or the palm of the hand. Use a free working ink when printing half-tones.

THE PRINTER-LAUREATE.

Some questions are being raised respecting the eligibility of voters and of those voted for in the Printer-Laureate contest. One gentleman claims that no one should be named as printer-laureate until he is dead; but the honor, let alone the "Century Pony Press," would be little use to him then. Another claims that a candidate should not only be an employer of printers, but should be a printer of practical experience himself. On these matters Mr. W. W. Pasko writes:

"I don't understand there is any doubt as to the eligibility of any of the candidates. Possibly some of those who have not received more than three or four votes may not be eligible, but such votes are wasted. All those who have



C. A. MURDOCK,
C. A. Murdock & Company.



T. P. WOODWARD,
W. A. Woodward & Company.



EDWARD BOSQUI,
President Bosqui Eng. and Printing Company.



H. S. CROCKER,
H. S. Crocker Company.

FOUR PROMINENT SAN FRANCISCO EMPLOYING PRINTERS,
Eligible for votes in the "Printer-Laureate" Contest.

received as many as twenty votes are printers, in our view; that is, they themselves conduct a printing office. Mr. Herbert is the only one who is himself not a practical printer.

"On looking over the note from the —, I find it refers to voters. These votes are scrutinized against Rondl's Directory, Farley's Directory, and a private list in this city. If a name cannot be found, and I don't know of my own knowledge that the voter is a printer, I write to him, asking for his business card or a bill-head. Unless he can show this, he is rejected. I have thrown out sixty or seventy votes on this account."

On this page are shown the portraits of a few Pacific Coast printers whose eligibility is unquestioned.

"ANY MONTH WOULD SEEM BLANK WITHOUT IT."

C. A. Brewton, Washington, D. C., writes: "I am a constant reader of THE INLAND PRINTER, and any month would seem blank without it. Upon receipt of it I first admire and study the construction of new advertisements and then read it from cover to cover."

An exchange tells of a practical joke they are playing on newspaper men. It is worked this way: Take a sheet of ordinary writing paper, fold carefully and inclose money sufficient to pay all arrearages and one year in advance. Keep an eye on the editor, and if a smile adorns his face the trick works like a charm. Now is the time to play the joke.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

SOME neatly engraved and printed cards from half-tone plates in one and two colors from the Display Advertising Company, New York.

A. THEO. PATTERSON, Benton Harbor, Michigan, sends some neat samples of commercial jobwork, composition and presswork on which are good.

FROM the *Herald*, Sibley, Iowa: Samples of business cards, programmes, leaflets, etc., composition on all being in good taste, and presswork of a high class.

F. W. DAVIS & Co., Lowell, Massachusetts, forward note-head and envelope printed in colors and embossed. The work is neat and artistic, embossing being very clean.

LETTER-HEAD, neatly designed and well printed in colors by John Fletcher, at the office of the New Milford (Conn.) *Gazette*. Composition is neat, colors well chosen and presswork good.

A VERY handsome business card in three colors has been received from the office of the Lincoln (Ill.) *Daily News*. We seldom see so much matter upon a business card displayed so well as has been done with this one. H. C. N. Rockwell did the designing and composition.

ALFRED M. SLOCUM COMPANY, Philadelphia, Pennsylvania, has issued a blotter upon which is printed the counterfeit presentment of a ducky indulging in a broad smile. The legend on the card is "DON'T LAUGH at your neighbor because he pays fancy prices and gets poor printing. Profit by it." It is almost impossible not to laugh while looking at the

excellent half-tone above mentioned. The Slocum Company is noted for excellent typography.

HENRY D. ALBERS, Wapakoneta, Ohio, wishes an expression of opinion as to the note-head forwarded for criticism. We must say that we consider the design very inartistic, the execution poor—the scroll being out of all proportion—and the colors inharmonious. Try again.

"HONEST work for honest people at honest prices" is the slogan of Frank F. Lisiecki, 298 Broadway, New York, as declared by him in a card printed in gold, silver, red and blue. The design is a striking one, and shows that Frank F. L. is a master of the art of typographical display.

J. MANZ & Co., 183-187 Monroe street, Chicago, Illinois, have issued a pamphlet showing their new lithogravure designs for office stationery, letter, bill and statement headings. The designs imitative of lithography produced by this firm are so good as to almost deceive an expert in this line of work.

AN effective piece of typographical work is the announcement of Denver Typographical Union's outing, which took place on August 25. The work is artistic in conception and execution, and is creditable to the Smith-Brooks Printing Company, Denver, Colorado, which is responsible for its production.

THE Franklin Engraving and Electrotyping Company, 341-351 Dearborn street, Chicago, has issued a neatly printed leaflet in two colors, setting forth the advantages of its high-class half-tone engravings for advertising purposes. The composition is well displayed and the presswork is of the highest class.

CHARLES GRAY, of the *Adams County Free Press*, Corning, Iowa, sends for criticism a card printed in colors. The design and selection of colors is all right, but we would suggest a slight expenditure for new material, especially brass rule, which shows signs of extreme old age. A little more care in registering colors would be beneficial.

A NUMBER of excellent original specimens of decorative designing and lettering have been submitted by Mr. F. W. Goudy, 106 Wabash avenue, Chicago. The work shows the true decorative feeling, and a strength and precision of expression that is somewhat rare nowadays. Mr. Goudy is

experienced in decorative printing and furnishes advice by mail on reasonable terms to printers who desire novel ideas on special work.

A. E. MARTIN, with Perry & McGrath, Charlotte, Michigan, sends some samples of his work in the form of booklets, pamphlets, etc. The composition is excellent, especially on the advertisements in the "Delphian," where striking effects and artistic balance show the ability of Mr. Martin to advantage. All the work is neat and well finished.

GEORGE B. CARR, Jersey Shore, Pennsylvania, sends a few samples of work "done in a country printing office," but which would take high rank if ranged alongside much that is done in pretentious city offices. Design, coloring, embossing and general execution are all good, and show careful and painstaking ability on the part of George B. Carr.

THE Graham Printing Company, Graham, Texas, forwards samples of commercial work, which are excellent in every respect. Considering the difficulty under which the presswork was done, the result is without doubt admirable. The perforating is all that could be desired. Composition and make-up of annual report of public school is very good.

THE "Keystone Press Specimens of Printing," issued by the Keystone Press, Portsmouth, Ohio, is a collection of commercial work set in various styles of typographical display, printed on good stock, tied together with a pink silk ribbon. The presswork is not so good as it should be, and we think the price (50 cents) is too high, as there is nothing original in the designs that would prove of value to the aspiring job printer.

A COLORED lithograph, depicting the crowd waiting for the opening of a new department store in the city of New York, printed by J. Bien & Co., of New York, is a very artistic production. Its size is about 36 by 48 inches. The building stands out in prominent relief, and the features of the waiting crowd are striking in their individuality. The color tones are quiet, yet effective, and the work, as a whole, is very pleasing.

We have received from the office of the Newburgh (N. Y.) *Daily News*, a finely printed book of 120 pages issued by the Walkill Valley Farmers' Association, of Orange county, New York. The advertisements are set in the best style of typographical art, the half-tone illustrations are numerous and admirably printed, the binding is excellent, and the whole work a credit to all concerned in its production and issuance. The presswork especially is deserving of commendation.

MR. D. B. LANDIS, "Pluck Art Printery," Lancaster, Pennsylvania, writes us in defense of the originality of his booklet, "Pluck's Progress," reviewed last month. We beg to assure Mr. Landis that there is not the least doubt that his well-written book was entirely original with himself. But so far as the design and composition of the work is concerned there were no ideas evidenced that could be called novel. We must ask that contributors to this department carefully read the note at the head of this column.

A LARGE package of samples of lithographic and letterpress printing has come to us from Hussey & Gillingham, Adelaide, Australia. The work on all samples is very artistic, colors brilliant and happily blended. Some samples of half-tone work are very fine; one plate, especially, measuring 16 by 16 inches, and claimed to be the largest half-tone plate made in one piece, is excellently well printed, showing portraits of the Australian cricketers and views of the grounds on which their games are played. It is very clear in detail, and makes an excellent picture.

"Good things should be praised" is a trite aphorism, quoted from the "Bard of Avon," and made the title of a booklet issued by the Patteness Periodical Press, World building, New York. This book deals especially with artistic advertising, and is gotten up in excellent style, printed in old-style types on soft handmade laid paper with deckle edges, sewed in a tinted cover with red floss silk. It is printed in red and olive, and is designed by Frank E. Morrison. The typography, presswork and general get-up of the brochure substantiates the claim that "printing of the higher class only" is done by the Patteness Periodical Press.

FROM the "Lotus Press," 140 West Twenty-third street, New York, we have received a package of specimens of printing that, for range and variety, far exceeds anything that has heretofore come to our notice. The range is from a simple card to a cloth-bound book, and variety is illimitable. Typography and engraving is elaborate in design and artistic in execution, and presswork is almost faultless—colors being chosen with care and an eye to both harmony and contrast. Every sample is extremely clean and neat, and gives evidence of careful treatment far exceeding that ordinarily accorded work in the general printing office. We understand that Mr. Nathan, the proprietor of the Lotus Press, is an aspirant for the printer-laureateship, and if clean, artistic, typographical work has any influence in securing votes, Mr. Nathan should have a place high up on the list of those entitled to that great honor.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

A CORRESPONDENT in Ogden, Utah, asks: "Would a planer lined with thin leather cause less injury to type." Such a planer would be liable to become uneven on the surface. The fault is not so much with planers as with the man using them.

OBITUARY.

ANDREW WUNSCH.

Announcement of the death of Mr. Andrew Wunsch, junior partner in the firm of Becktold & Co., publishers, printers and binders, St. Louis, Missouri, on Tuesday, July 21, was received with general regret.



Mr. Wunsch was born in Forbach, Amt Gansbach, Baden, October 16, 1846, and came to St. Louis when he was seven years of age, where he attended school, learned his trade, and remained until his death. He was a practical bookbinder and some thirty years ago was foreman for the *Daily Globe-Democrat*, of St. Louis, which speaks for his ability while still a young man. In 1872 he became the partner of Mr. W. B. Becktold, and together they built up one of the largest bookbinding establishments in the Southwest.

Personally Mr. Wunsch was of quiet deportment, a thorough gentleman, honest and upright, and was loved and respected by all who knew him. He had been ill with heart trouble for the past six months, but only confined to his home four weeks, where he died July 21. About seventeen years ago Mr. Wunsch married Miss Margaret Becktold, who survives him. He also leaves a daughter, Miss Mary, and a son, Andrew, aged seven.

At a meeting held July 22, 1896, by the employees of Becktold & Co., the following resolutions of sympathy were adopted:

WHEREAS, It has pleased the Almighty to take from our midst our beloved and esteemed employer, Andrew Wunsch; be it, therefore,

Resolved, That by his death we and the community have lost a generous, kind-hearted and just employer, one who always had the true interests of his employees at heart, and who proved a noble Christian as well as an honest and respected citizen.

Resolved, That by his death the widow loses a true and loving husband and his orphaned children an affectionate father.

Resolved, That a copy of these resolutions be presented to his family with the assurance of our sincere sympathy in their great bereavement and affliction. Respectfully,

JOSEPH C. HOPPE,
HERMAN RUFFELT, JR.,
S. T. RICHESON,
CHAS. J. MOEHLE,
ERNEST C. STUMM,
The Committee.

G. B. MAIGNE.

Patrons of THE INLAND PRINTER in Chicago will miss the familiar figure of Mr. G. B. Maigne, who for many years was engaged in the circulation department, and announcement of whose death early on the morning of July 11, was made in the daily press. Mr. Maigne, though in his eighty-fifth year, was apparently enjoying the best of health and his death was entirely unexpected. Death came while he was seated at the breakfast table with his family and just as he was about to start to his daily work at the office of THE INLAND PRINTER. Mr. Maigne



was one of the oldest printers in the United States and had been a resident of Chicago almost continuously since 1847, coming from New York in that year. He carried up to the time of his death a medal presented to him by the New

York Mechanics' Institute in 1846 as first prize in a card-printing contest. Mr. Maigne leaves a widow and four children. Oscar J. Maigne, manufacturer of printers' rollers, in New York, is a son.

The portrait shown herewith is taken from a photograph which Mr. Maigne had prepared early in the present year on the occasion of the eighty-fourth anniversary of his birth for presentation to his friends. On the back of each card was printed

Compliments of
G. B. MAIGNE.
January 28, 1896. His 84th Birthday.

Wherever Mr. Maigne was known he was respected and liked. His quietly genial manner and uniform cheerfulness won him many friends, who have heard of his death with sorrow.

NEWSPAPER GOSSIP.

THREE pages of facsimile reproduction in miniature of the summer resort advertising in the Boston *Transcript* have been received. The advertising manager of the *Transcript* should be a happy man these hard times.

THE *Cleveland World*, Cleveland, Ohio, has introduced a new feature in journalism in the form of a series of articles on advertisers and advertising. The articles are prepared by Mr. Leonard Darbyshire, the business manager of the *World*, and are at once interesting and full of practical suggestion and advice.

By the courtesy of Mr. H. D. Suderley, Middletown, New York, we have received a copy of *The Conglomerate*, a newspaper for the insane, published in connection with the Middletown State Homœopathic Hospital. The paper is the product of the patients in the hospital entirely, no practical printer being employed, and the typographical appearance is remarkably good, considering.

THE *Budget*, Troy, New York, has adopted a neat and clever idea to attract attention to its Sunday issue. Each Monday and Tuesday there is placed on a handsome bulletin board in front of the office a striking poster in colors. These posters are excellently drawn and attract much attention, thousands of people constantly passing and seeing them. Over or under the poster some advertising device is cleverly printed in colored inks. This form of advertising in Troy is original with the *Budget* and has created much favorable comment.

THE *London Times* said, in a recent issue: "There are 483 newspapers published in London, and 1,357 in the rest of England; Wales is responsible for 100, Scotland for 226, Ireland for 169, and the British Coast Isles for 20, a total of 2,355. Besides these the magazines now in course of publication number 2,097, of which 507 are of a religious character. Over two hundred of these magazines were produced for the first time during the past year. It is estimated that £4,000,000 a year is spent in advertisements, and that fifteen hundred millions of copies of newspapers are sold annually in London alone.

THE *Publishers' Guide* is authority for the statement that the publishers of the *Youth's Companion* do not cut off subscribers as soon as their subscriptions expire, as some publishers do. On the other hand, they allow subscriptions to run all the way from two to ten years. They find that this system amply repays them, as they not only keep their circulation up to the high-water mark and gain a higher advertising rate, but it also gives them larger revenue from each individual subscriber. It also proves that they have considerable confidence in their subscribers, and at the same time it pleases the subscriber to know that they have the confidence of the publisher. The experience of many publishers is quite the reverse of that of the publishers of the *Youth's*

Companion, according to the character of the publication and of the subscribers. The publisher of a magazine should be guided more by his own experience than by that of others.

THE power for good in the press lies more in the character which it displays as a whole. If news be told and editorial opinion be offered with a consistent regard for decent, honest morals, while the minor features which appeal to all the members of the house are carefully guarded from laxness of tone, the newspaper is a power. Fake methods of winning approval, reiteration of the shocking details of crime, going out of the way to get salacious stories and a persistently pursued partisan editorial bias, compose the bane of modern journalism and serve to weaken the power of the press. The press is no longer a political or moral guide, perhaps, but that is no reason why, in a scramble for business office receipts, it should become a purveyor of pruriency or a cheap and false herald of fakeism.—*The Family Call*.

IN an article on newspapers in *L'Archives de l'Impri-merie*, by Jean Dumont, of Brussels, some interesting extracts from *Acta Diurna Populi Romani*, the daily paper of ancient Rome, are given. During the VII siècle of the Roman era, about 623, the Senate ordered to be posted publicly, in places where all might see them, placards announcing the decisions of the different magistrates, political news, births, marriages and divorces (!), etc. These were the *acta diurna populi Romani*, which gave a full account of the debates in the Forum, written by stenographers, with "very good," "applause," "murmurs," and any other interruptions of the speaker. One of the acts gives the imprecations of the Senate against Marcus Aurelius, Emperor of Rome from 180 to 192, celebrated for his cruelties, who was ultimately poisoned. These records were gathered into rolls and dispatched into the provinces and to the officers with the army in foreign countries. An extract from one of these rolls, dated 168 B. C., reads like a cutting from the papers of today:

The Consul Livinius today appeared in his governmental offices.

A violent thunderstorm broke over the city today, and a chestnut tree in the proximity of Veli street was struck by lightning about noon and torn in fragments.

There was a row in the saloon known as the Bear, near the column of James, and the barkeeper was severely wounded.

The edile Titinius has convicted the butchers who kill animals and sell the meat before it has been inspected by the proper authorities. The fines will be devoted to the building of a church to a goddess.

The money changer (banker), Ausidius, has absconded and carried away with him a considerable sum of money. Officers were dispatched in pursuit of him, and he was captured with a considerable amount of plunder still in his possession. The prefect Fonteius has commanded that the money recovered shall be divided among his depositors.

The chief of brigands, Denniphon, arrested by the officer Neava, was crucified today.

The Carthaginian fleet has arrived today at the port of Ostia.

All of which goes to show that life in Rome in those days was made up of incidents similar to the experience of everyday life at the end of the nineteenth century — if we except the crucifixion incident.

Newspaperdom notes that the *New York World* has an excellent system in vogue to stimulate effort and excellence of work in its editorial rooms. It is no uncommon thing — almost daily, it is said — for some article or particularly bright heading to be cut out by the managing editor and posted on the bulletin board with the comment: "The writer of this can call for \$10 at the counting room." In this connection the following story may excite a smile or

two. A gentleman of this city received a letter from a personal missionary friend in Persia, who wrote about seeing the *World's* Armenian correspondent, whose story he confirmed. Bringing the letter to the *World* office, he was taken off his feet by the cool disdain with which it was declined. "We never confirm our own news in our own columns," was all the reward he received for his pains.

CHICAGO NOTES.

MR. CHARLES W. COX is now connected with the paper house of George H. Taylor & Company, 207 and 209 Monroe street, Chicago. Mr. Cox will have in charge his specialty of cardboards and cut cards.

THE librarian of the Chicago Public Library prepares statistics of the calls for the various periodicals on file. Among other trade papers *THE INLAND PRINTER* is subscribed for, and during the month of July there were no less than 117 readers of the single copy on file.

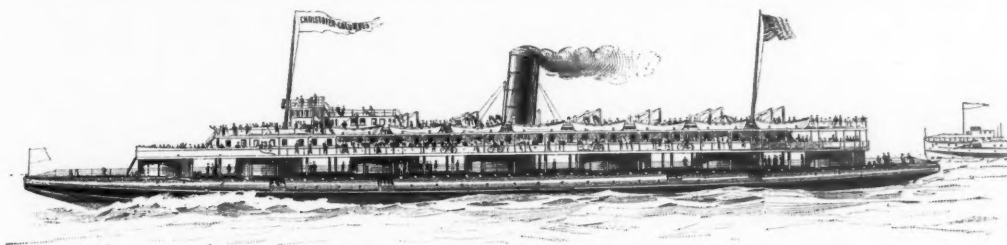
A PROMINENT member of the Chicago Typotheta, who has been printing a monthly magazine for some years at a moderately paying rate, has been somewhat heated during the cool August weather by the work being taken from him by a large office whose superior pressroom facilities permitted them cutting the composition down to one-third. We note that the gentleman who sacrifices his composing room

ton, New York, in 1848, and soon after he came to Chicago. In 1871 he sold out his mercantile interest to Jansen, McClurg & Scott, and began the publication of high school and college text-books. Scott, Foresman & Co. bought Mr. Griggs' stock. Mr. Griggs retires with a comfortable fortune.

THE annual election of Chicago Typographical Union, No. 16, on Wednesday, July 29, resulted as follows: President, W. S. Timblin; vice-president, George W. Day; secretary-treasurer, William McEvoy; organizer, Harry G. Martin; sergeant-at-arms, Frank Sloan. Business committee—J. G. Badry, Robert Waynick, Charles Deacon, Harry Lawrence, Ed F. Drackert. Delegates—James Griffon, Victor B. Williams, A. C. Rice, Frank Morrison.

AN enterprise representing an amount of patience and skill appreciable only by workers in the engraving and printing arts is displayed in Melville's polychrome panoramic map of Chicago, showing the business district of the city and points along the shore of Lake Michigan. A comprehensive explanatory key is given on the borders of the map, making a most sightly and useful production for the business man. The price of the map is \$1. Address George W. Melville, Pontiac building, Chicago.

THE souvenir of the eighth annual convention of the International Printing Pressmen's Union of North America,



THE "WHALEBACK" CHRISTOPHER COLUMBUS.

to his pressroom is appropriately set down to read a paper before the United Typotheta, September 8-10, on "The Output of Presses." We have no doubt the prominent member of the Chicago Typotheta will be pleased to hear the paper.

THE New York *Commercial Advertiser* compliments this city thus: City Editor: I had to let that reporter from Chicago go. Managing Editor: Why so? City Editor: Because I sent him up to cover the arrival of a drove of cattle and hogs in Jersey City, and he began his story, "Among the notable events of interest to society." I am sorry, but I saw he would never be able to forget that he was not at home.

PRINTERS have a melancholy pleasure in turning to the rules and usages adopted by the Chicago Typotheta and Master Printers' Association, 1895, in these days, and finding such prices as

Plain bookwork, reprint, per 1,000 ems.....	70 cents.
" " manuscript, per 1,000 ems.....	75 "

Pamphlets of 32 pages or less, and all single-sheet jobs, should be at the rate of \$1 per 1,000 ems.

MR. CHARLES WARDE TRAVER, whose work at the World's Fair will be remembered and whose decorative drawings have appeared in *THE INLAND PRINTER* from time to time, and who has been resident in California of late years, has attracted the attention of a wealthy Californian, who has decided to give Mr. Traver the benefit of the best European schools. Mr. Traver sailed for Germany late in August.

S. C. GRIGGS, the oldest book publisher in Chicago, has sold out his business and retired on account of impaired health. Mr. Griggs has been in the book business for nearly fifty years. He opened a small book store in Hamil-

Chicago, certainly reflects credit upon the committee which had its production in charge. It is not too much to say that no souvenir of recent years, either of compositors or pressmen, has equaled it in the permanency of its interest. The presswork, under direction of Mr. Frank Beck, superintendent of The Henry O. Shepard Company's pressrooms, is above criticism.

THE fourth annual outing of the chapel of *THE INLAND PRINTER* was held on Saturday, August 1. The programme consisted of a trip on the whaleback Christopher Columbus to Milwaukee, a dinner in the Cream City, and a short tour of sight-seeing and a return on the boat to Chicago. Simple as the programme was, it furnished abundant entertainment, and, the weather being all that could be desired, the affair was voted a distinct success. The party was not so numerous as that of last year, several being detained by business considerations; Mr. Walter Hennen was on the sick list; Mr. O. G. Wood was touring in England, while Foreman Alfred Pye was visiting friends in Baraboo, Wisconsin. Those who went were: William H. Piske, Sam K. Parker, P. H. Butler, Frank Sloan, Charles Reiner, F. A. Jefferson, J. F. Carroll, J. H. Nolen, J. F. Collins, Patrick Considine and K. M. Griswold.

THE OLDEST PRINTER'S PAPER.

The *Typographic Advertiser*, first issued in 1855—forty-one years ago—and so ably edited by Mr. Thomas MacKellar, is now published by the American Type Founders' Company, and may be had without charge at any of its branches. The July number contains a great amount of interesting matter relating to printing and publishing, with specimens of the newest type, border and ornament designs.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

A FOREIGN exchange says that the prayer-book used by Miss Vanderbilt on the occasion of her marriage to the Duke of Marlborough is a sumptuous production of the printing and bookbinding arts. It is printed on the finest quality of paper, the binding being ornamented with gold filigree work. It is said to have cost \$1,000.

MESSRS. CURTIS & Co. announce for early publication "The Mural Paintings in the Boston Public Library," by Mr. Ernest F. Fenollosa, of the Boston Museum of Fine Arts. The book will be issued *broché*, well printed on an English handmade paper. The price will be 25 cents. Not only as a critical study of the paintings in the Boston Library, but, more especially, as an estimate of the possibilities of the development of mural decoration in this country, Mr. Fenollosa's essay will have unusual interest and value. Sent postpaid on receipt of the price, by Curtis & Co., Pierce Building, Boston.

A NEW volume on "Synonyms, Antonyms and Prepositions" will shortly be issued by the Funk & Wagnalls Publication House. This has been prepared with great care by the Rev. James C. Fernald, editor of the Department of Synonyms in the Funk & Wagnalls Standard Dictionary. The editor has carefully discriminated the chief synonyms of the English language, some 6,000 or 7,000 in number, by the same method that has won so much approval in the Standard Dictionary. Taking one word in each group as the basis of comparison, Mr. Fernald defines this clearly, and then he proceeds to show how the other words agree with or differ from it, thus the whole group is held to one fixed point. The treatment is in popular and readable style. The book also contains a large number of antonyms as well as prepositions, and its closing pages are devoted to questions and examples of service to both teacher and student. The type, briefer, is pleasing to the eye and the key-words at the top of each page enhance the value of the book for purposes of ready reference.

AN interesting account of Mr. S. R. Crockett, and his stories, by Archibald Cromwell, appears in a recent issue of the *Windsor Magazine*. "The son of a Galloway farmer, he was born at Duchrae, and educated at the Free Church Institution, Castle Douglas. After being a pupil teacher, young Crockett went with a bursary to Edinburgh University in 1876. Having finished his collegiate course he was a tutor, traveling over much of the old world during various engagements, during which period he began to feel his way in literature. Some of his poems were published under the title of 'Dulce Cor' in 1886. It is interesting to remark that the same words anglicized form part of the title of his later book, 'Sweetheart Travelers.' Mr. Crockett entered the Free Church ministry in 1886, commencing his pastoral work at Penicuik, where he still resides. He resigned his ministerial charge a year and a half ago. It was in 1893 that 'The Stickit Minister' was published, and immediately called attention to the new pen at work in the Midlothian manse. Edition after edition has been required to satisfy the constant demand for this entertaining volume of sketches of Scottish life. Its very name, puzzling to Southrons, aided its success. A story was circulated to the effect that a well-known lady said: 'I never can remember whether this book's called "The Crockett Minister," by Stickit, or "The Stickit Minister," by Crockett! And, in either case, can anyone inform me what is a "Stickit"?' While mentioning

the title, one may refer to an amusing blunder committed not long ago by a London *Daily News* leader writer, who wrote of Mr. Crockett's latest book, "Ian Maclaren!" Each of the three Scottish writers has selected striking, if somewhat difficult titles for his works. Mr. Barrie's 'Auld Licht Idylls' has been a stumbling-block to many an English reader, and Ian Maclaren's 'Beside the Bonnie Brier Bush' came to be called at Mudie's Library by the shortened form of 'B. B. B. B.'

TRADE NOTES.

THE office and bookstore of the Wartburg Publishing House, Waverly, Iowa, has been removed to 56 Fifth avenue, Chicago.

A CORRESPONDENT in Lordsburg, California, wants to know the reason why a galley placed on end upon a pair of cases appears to be curved upward. This is a question in optics upon which we have no information convenient.

AN interesting pamphlet, giving full information regarding the Lanston monotype machine for making and setting single type in justified lines, has been received from the Lanston Monotype Machine Company, Washington, D. C.

By the courtesy of A. D. Farmer & Son Typefoundry Company's western branch, Chicago, we have been favored with a very attractive booklet descriptive of the Empire typesetting machine. The brochure is well illustrated, and gives very complete information about the Empire machine.

THE *Typographic Messenger*, No. 2, published by the western branch of the A. D. Farmer & Son Typefoundry Company, 111-113 Quincy street, Chicago, has been received. The *Messenger* has much interesting matter for printers in its columns. Its pages are models of typography and are offered as specimens of the work done on the Empire machine.

THE Whitehead & Hoag Company, of Newark, New Jersey, which is said to have the largest badge and button business in the world, has just issued an illuminated edition of its Catalogue No. 5, showing in the original colors, by the three-color half-tone process, a great variety of ribbon badges. The catalogue would be found useful to printers for the convenience of their customers.

BOOKBINDER'S PASTE.—H. & M., Chambersburg, Pennsylvania, ask for a recipe for a good bookbinders' paste, something that will dry quick and will not mold. *Answer*.—The best paste will mold in extremely hot weather. To one-half water bucket of good flour add sufficient water to fill the bucket, beating and stirring thoroughly until all lumps are broken, and the mixture perfectly smooth. Add two tablespoonfuls of pulverized alum and mix well. Then boil and stir thoroughly until cooked to a paste.

A RECEIVER has been appointed to take charge of the business of Howard Lockwood & Company, of New York, pending the settlement of a suit brought by William Pinckney Hamilton to have the partnership existing between himself and Mrs. Carrie Alers-Hankey dissolved. Mrs. Alers-Hankey was the wife of Howard Lockwood, founder of the business, who died a few years ago. The statement is made that the business is entirely solvent. It was incorporated a short time ago with a capital stock of \$100,000. The firm published the *American Bookmaker*, the *American Stationer*, the *Paper Trade Journal*, the *Mail and Export Journal*, trade directories, etc., and did a general printing business.

THE Electro-Tint Engraving Company, 1306 Filbert street, Philadelphia, notwithstanding the comparatively discouraging outlook in the business world, has felt it desirable to push its advertising, not only in the ordinary channels, but outside of this, and is now preparing an elaborate poster, the theme represented being the "Genius of

Art." Those who have examined the advance sheets say that the design is striking and effective. Poster collectors and others interested in this style of art will look forward to its appearance with a great deal of interest.

R. S. JOHNSTON & Co., Adelaide street, Belfast, Ireland, are devoting their attention to the enameling and gelatinizing of show cards, and are undertaking work in plain and waterproofed gelatin, the latter being by a new process termed "Vitrine," which produces a glass-like surface that will stand washing with water, and forms a capital substitute for glass in framed show cards, avoiding risk of breakage in handling and transit, as well as saving weight. Some of the samples of work we have seen, says the *British and Colonial Printer and Stationer*, are very excellent, the coloring of the show cards being much brightened and improved by the glazed surface, which is perfectly colorless and does not in any way degrade the whites. This is noticeable in a batch of large show cards, 30 by 21 inches. They are neatly framed in black and gold, and have all the appearance of being glazed with the best glass, the colors retaining all their brilliance and the whites their purity.

OF INTEREST TO THE CRAFT.

THE first annual outing of the employees of the Stone Printing and Manufacturing Company, of Roanoke, Virginia, was held on Tuesday, August 11, at Elliston, Virginia, which proved most enjoyable, an elaborate programme of entertainment being successfully carried out.

THE *Journal of Labor*, of Nashville, Tennessee, pays a deserved tribute to Mr. Jesse Johnson, who represented Nashville Printing Pressmen's Union at the convention of the International Printing Pressmen's Union. Mr. Johnson was elected to represent the I. P. U. at the next meeting of the American Federation of Labor and the *Journal* says that he will leave nothing undone to secure the 1897 convention for Nashville.

THE following is the list of successful candidates at the recent election of Typographical Union No. 6, of New York: President, Samuel B. Donnelly; vice-president, William F. Smith; secretary-treasurer, William Ferguson; sergeant-at-arms, T. J. Ward; reading clerk, John J. Roberts. Delegates to the meeting of the International Typographical Union at Colorado Springs—James J. Murphy, Eugene O'Rourke, John Maxwell and Warren C. Browne.

THE forty-third annual convention of the International Typographical Union will be held at Colorado Springs, Colorado, October 12 to 20, 1896. Colorado Springs Typographical Union, with the assistance of the Chamber of Commerce, has undertaken the publication of an illustrated souvenir which will be descriptive of the wonderful scenery of the Pike's Peak region. Advertisers should address the secretary, W. A. Norton, P. O. Box 813, Colorado Springs, Colorado.

AND the day has come when there is rejoicing and feasting and giving of dinners, and the master shall sit down with the man and feast. Example: The annual dinner of the Melbourne (Australia) Printers' Overseers' Association took place at the Maison Dorée, on Thursday, June 11, Mr. Mascord occupying the chair. Mr. McCarron and Mr. Walker (president and secretary of the Master Printers' Association), Mr. H. Rasdell and Mr. J. Hancock (president and secretary of the Melbourne Typographical Society), and about forty of the members of the association and their friends, were in attendance, and a most enjoyable evening was spent.

A MELBOURNE (Victoria) item says that "Mr. David Syme, the wealthy proprietor of the *Age* newspaper, is gradually yielding to the machine, but (list, ye masters)—but the

prospect of increasing the ranks of the unemployed stays his hand. At present he is chiefly engaged in furthering his scheme of embarking in tobacco-growing on a big scale at Lilydale, and in this he sees a way of introducing the Linotype at the *Age* office. Comps. and others who will have to make way for the machine will be drafted on to the tobacco farm. It appears to be the only way out of the difficulty, and will be an object lesson for the proprietors of the remaining big Australian newspapers.

ONE of the most prominent officials in typographical circles in Australia is Mr. G. A. Kearthland, a compositor on one of the Sydney papers. He has not only been a prominent trades unionist, taking office in the New South Wales Typographical Union, and an enthusiastic official of the Australasian Typographical Union (the governing body of the continent), but his energy and ability are recognized in other walks of life, for he has such a reputation as a naturalist that officialdom has chosen Mr. Kearthland to accompany, in his character as scientist, the Calvert Exploration Party. Some years back he did good work in the Horne Expedition off Northern Australia. It is rarely one hears of a cold-blooded scientist being an enthusiastic trades unionist.

COMMENTING on the decision of the Hon. Seth Low in the arbitration between J. J. Little & Co., of New York, and their employes, our esteemed contemporary, the *National Printer-Journalist*, says: "Every working man should look to promotion through efficiency, and through economy, thrift and the enlarging of his knowledge of his calling to become himself an employer. It has been our observation that through drink, the use of tobacco and indulging in useless enervating sports or luxuries, skilled workmen at from \$18 to \$30 a week have kept poor, rendering themselves inefficient, discontented and unhappy, and dropped to obscurity, want and death, while laborers on \$9 a week have raised families that were an honor and blessing to them, paid for a home and enjoyed a life of happiness." We are not informed if the self-denying nine-dollar-a-week workman keeps his morals and tastes on a nine-dollar-a-week basis when he gets to be an employer. We forgot to add that the above extract is from Bro. Herbert's typotheta number.

"ABOUT two or three years ago," writes Mr. Tom L. Mills, "I announced in these columns the appointment of Mr. Samuel Costall to the office of public printer of New Zealand. Another change has occurred in the service, and now I have to notify that the newly appointed government printer is Mr. James Mackay, late manager for Mr. Bell (of the *Dunedin Star*) of one of the most flourishing job and stationery businesses in New Zealand. Mr. Mackay was born in Dunfermline, Fifeshire, Scotland, and when seven years old he came with his family to Dunedin. That was in 1860. Leaving school in 1865 (after three months knocking about gold-hunting awhile previously), he began to 'learn his boxes' in the *Bruce Herald*, Milton. After finishing his apprenticeship he went into the city into business 'on his own,' in which he continued until 1886, then sold out and thereafter spent some time gaining experience and picking up knowledge in Britain and on the European continent. On returning to Dunedin, Mr. Mackay was offered and accepted the charge of the *Star* job and manufacturing business, and therein he remained until chosen (out of some forty-two candidates) to fill the post of printer to the New Zealand Government."

I HAVE been a subscriber to THE INLAND PRINTER for a number of years, and can cordially indorse the high opinions expressed by so many other correspondents as to the great utility of your magazine to printers in their daily work.—F. Steele, Manager, Telephone Printing Works, Gisborne, New Zealand.

THE COLORITYPE COMPANY.

The Coloritype Company, 32 Lafayette place, New York, has been, since its establishment in 1893, what may practically be termed the home of three-color process printing in America. With a building erected to supply its especial needs, with a full equipment of the best mechanical appliances to be obtained, and with ample capital to carry out its plans, it has deserved the confidence bestowed upon it. The announcement, therefore, that Mr. F. A. Ringler has assumed the management of the company as its president and treasurer is one of importance.

This becomes more manifest when one looks back over the comparatively short history of process illustrating in this country. It was Mr. Ringler who, in conjunction with Mr. Kurtz, afterward the founder of the Coloritype Company and still its vice-president, first saw and developed the possibilities of the field for zinc etching. Prior to 1884, publishers expected to wait days and sometimes weeks for their plates, and when completed, if a plate resembled in its unevenness of surface the top of a range of mountains, but little protest was made. This was due to their being made by the gelatine process. Zinc etching was known and used to some extent, but in a small way. Mr. Ringler was then in the electrotyping and stereotyping business at 21, 23 Barclay street, and around the corner, on Broadway, Mr. W. Kurtz had a photograph gallery. He was experimenting with the use of electricity in photography, and Mr. Ringler proposed that they put their forces together for the purpose of producing zinc plates. The negatives were made in Mr. Kurtz's gallery and carried to Mr. Ringler's foundry, where the plates were made. This necessitated the loss often of valuable time, and finally a place was fitted up at 22 Church street to produce the plate from start to finish under one roof. A lack of room for the growing business soon after necessitating a change of location, it was removed to 157 William street and organized under the name of the Electro-Light Engraving Company, which was afterward sold to its present proprietors. Mr. Ringler's attention was demanded by his electrotyping and stereotyping business and Mr. Kurtz returned to photographing, afterward perfecting the half-tone process at his art gallery in Twenty-third street.

The foregoing paragraph, while not bearing directly upon the affairs of the Coloritype Company, is given because it contains an inkling of what may be expected from the combination again of the forces which brought process illustrating from a chaotic state and placed it upon a sound business basis. Zinc etching in 1884 was but little known and less respected. Three-color printing is today both known and respected, but it is an untried field by many—indeed, its real development may be said to have been only just begun. What Mr. Ringler did with zinc etching twelve years ago he now proposes to do with the three-color printing. This is why we have said the announcement of his election as president and treasurer of the Coloritype Company is one of importance.

The coloritype process for the type and litho press has been developed and perfected by Mr. W. Kurtz. Its methods are covered by patents awarded to Mr. Kurtz by the United States Patent Office, infringements of which, it is announced, will be vigorously prosecuted. Paintings or color sketches, or, what is better yet, in many cases the objects themselves, are photographed in their true primary color values. These photographs faithfully transmit the most delicate gradations and tones of color to the printing plate or lithographic stone, so that the ensuing prints, whether a hundred or a million, reproduce the form and detail of the original with an absolute sun-truth, adding at the same time all the varied hues of nature in marvelous resemblance. For scientific reproductions of plants and animals the process is of vast importance. What heretofore only the chromo-

lithographer could produce, after months of labor and the requisition of twenty and more stones, is now accomplished by the coloritype process within eight days in three printings. Publishers, manufacturers, advertisers and others desiring the best engravings and color printing made with intelligent thought for good results, at a moderate and equitable charge, will be furnished with estimates and specimens on application. A specimen print appears in this number of THE INLAND PRINTER.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE TYPO MERCANTILE AGENCY.

The Typo Mercantile Agency, a special agency of the book, stationery, paper, printing, publishing and kindred trade of the United States and Canada, has recently been established in New York city. The special trade it will represent includes printers, publishers, stationers, booksellers, etc., and all lines of business connected with the making or selling of paper, stationery or printed matter of any kind. It is to be to the printing and allied trades what Bradstreet's or Dun's is to the general trade, and will no doubt receive a cordial welcome. Almost all the other lines of trade, such as jewelry, hardware, furniture, etc., have their special mercantile agencies. The printing and kindred trade is certainly large and important enough to support a special agency of its own, and no trade can have greater need for it. Much as we dislike to admit it, the fact is that the printing trade is not looked upon as a good one from a financial point of view. On more than one occasion has the writer been told by dealers who sell to other trade as well as to printers, such, for instance, as a manufacturer of gas or steam engines, that his clientele among the latter was regarded as being the least desirable. Such being the case, it is to be regretted that the really substantial portion of the business (and it is largely in the majority) should suffer from the misdemeanors of the discreditable portion. An eastern supply house recently shipped to a town in a neighboring state a bill of goods amounting to several hundred dollars. The shipment was made on Saturday and on Tuesday the firm failed. Not a dollar was recovered. It was not a matter of carelessness which caused the loss. Everything, so far as could be learned, presented a favorable appearance. The firm was not rated in the commercial agency books, but we will venture the assertion that not more than one-half of the customers of most printers' supply houses have a rating there. Had this instance occurred to some house not doing enough business in the trade to know that there are really "good" printers, and plenty of them, another missionary would have gone forth to preach to the world the unreliability of printers. A good deal of this undesirable state of affairs will be obviated by the establishment of a mercantile agency on the plan of that named above. The agency will issue two credit books a year. Besides being a credit book giving capital and credit ratings, the books will be a complete directory of the trade, with street addresses in all cities, the business of each concern being shown in detail and in such a manner as to form distinct lists of each branch of the trade. As its special reports will naturally embody the opinion and experience of the trade, they should represent the most reliable information obtainable and be of the utmost importance to those selling to this trade. There will be a law and collection department and a bulletin department. From the latter will

Designing, Half-Tone and
 Line Etchings, Photo-Gravures,
 Electrotypes, a Steel Facing,
 . . . Type Printing, a Lithography
 and Photo-Lithography.

HIGH GRADE
 ILLUSTRATIONS
 IN COLOR

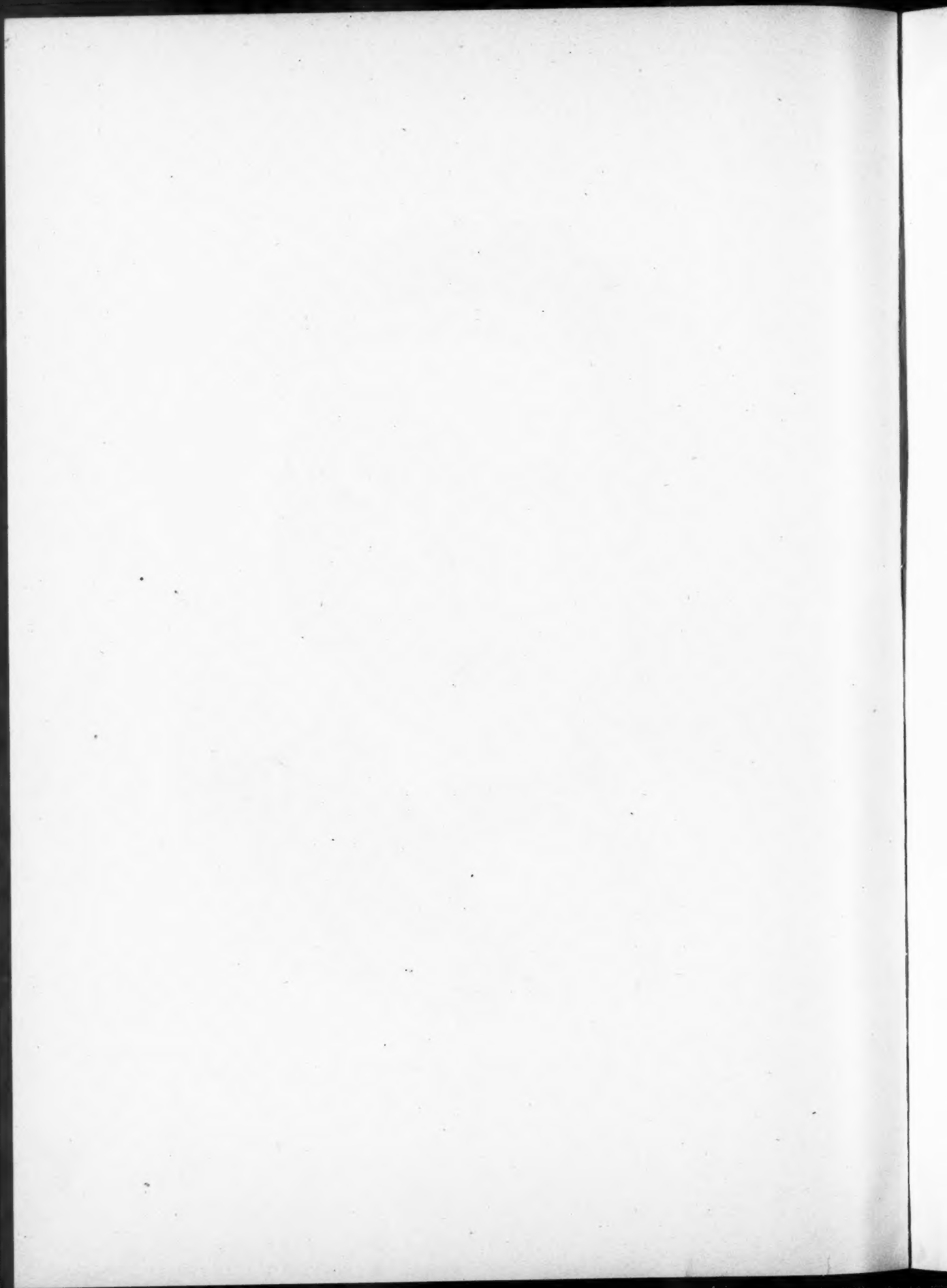
. . . Direct from Natural Objects
 . . . Drawings or Paintings by our
 . . . COLORITYPE PROCESS.

Coloritype Company 32 and 34 Lafayette Place
 New York
 F. A. RINGLER, Pres't and Treas.
 W. KURTZ, Vice-President. . .

SPECIMEN OF COLORITYPE PRINTING.

(3 COLOR PROCESS)

REPRODUCED FROM A COLOR SKETCH.





Courtesy Chicago "Times-Herald."

Drawn by Hugo Von Hofsten.

WILLIAM J. BRYAN,
Democratic Nominee for President.

be issued notification bulletins announcing failures, suspensions, removals, etc., and collection bulletins giving claims which are found uncollectable and those to collect which it has been necessary to bring suit. Mr. W. T. G. Weymouth, whose connection with the Reference-Directory of Booksellers, Stationers and Printers (formerly Farley's) makes him well known to the trade, is president of the company. He is a graduate of Yale, a man of wide experience in mercantile matters, and may be depended upon to make a success of what he undertakes. The company is incorporated in New York state and the main office will be located at 156 Fifth avenue, New York city. Branch offices will eventually be established in other cities.

"SUPERIOR COPPER-MIXED."

The great anti-monopoly typefoundry firm of Barnhart Brothers & Spindler are getting out more new styles of type than any other single foundry in the United States. All of their type is the celebrated "Superior copper-mixed," known the world over. If you want anything in the line of printing materials, consult this great anti-trust house. Printers more than any other trade are opposed to monopolies, hence their kindly feeling toward this establishment.

A SUPERBLY APPOINTED TRAIN.

Undoubtedly the handsomest train between Chicago and St. Paul, Minneapolis, the Superiors and Duluth is the "North-Western Limited," which leaves Chicago at 6:30 P.M. daily via the North-Western Line (Chicago and North-Western Railway). Its equipment, which is entirely new throughout and embraces compartment sleeping cars, buffet, smoking, and library cars, standard sleeping cars, dining cars and ladies' coaches, has every luxury which imagination can conceive or mind invent for the comfort and convenience of passengers. All agents sell tickets via the Chicago & North-Western Railway. For full information apply to agents of connecting lines, or address W. B. Kniskern, general passenger and ticket agent, Chicago.

PLATE SCRIPT.

Barnhart Brothers & Spindler have just added a 48-point size to their beautiful Plate Script, making four sizes in all. This is so perfect an imitation of plate engraving, that

Birmingham Brigham

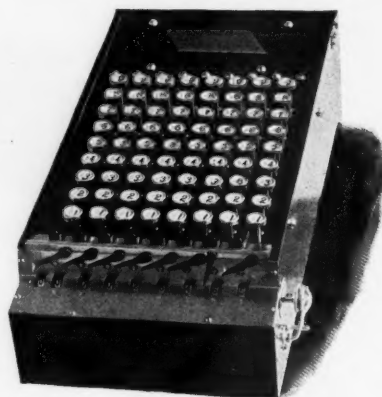
printing done with it by careful printers is often taken for copperplate. Nothing so fine has been gotten out for years. They report enormous sales.

WOOD TYPE SPECIMEN SHEET.

An interesting specimen sheet of new wood type faces comes from the Morgans & Wilcox Manufacturing Company, of Middletown, New York. The list includes Childs (Johnson Type Foundry), in 6 to 12 line; De Vinne, De Vinne No. 1, and De Vinne Condensed (American Type Founders' Company), in 5 to 15 line; Howland No. 1, 5 to 15 line; Columbus (American Type Founders' Company), 8 to 20 line; Jenson, 5 to 15 line; Abbey (A. D. Farmer Typefoundry Company), 5 to 15 line; Old Style Bold Italic, 3 to 6 line; Old Style Bold Extended, 3 to 8 line; Tudor Black, 5 to 15 line; Abbey Text (A. D. Farmer Typefoundry Company), 5 to 15 line; Cosmopolitan (Inland Type Foundry), 5 to 15 line. The sheet is a fine display of tasteful, practical letters, and printers should not fail to make application for it to the Morgans & Wilcox Company.

THE COMPTOMETER.

The accompanying illustration shows a device manufactured by Felt & Tarrant Manufacturing Company, 52 Illinois street, Chicago, which is one of the most useful adjuncts to a business office that has been brought to our attention for



some time. It is the first and only machine ever invented which, by the simple operation of automatic keys, will perfectly multiply, divide, extract square root, etc., and add all the columns at a time. Addition is performed by touching the keys, bearing on their tops the numbers to be added, and standing in their proper columns, all the columns being added at one time, the carrying being done automatically by the machine, and requiring no attention from the operator. Items from different pages of a book, or from different sheets of paper, of bills, checks, time tickets, notes, etc., can be footed with no waste of time in listing, and twice as quickly as by the old method. Bookkeepers, clerks, and others who spend hours over work of this description, will find in this machine an instrument that will bring pleasure and delight. Space will not permit of an extended description of it, but those interested can secure full particulars by writing to the above firm for pamphlet.

INLAND TYPE FOUNDRY COMPETITION.

Word has been received from the Inland Type Foundry, St. Louis, Missouri, that up to the time THE INLAND PRINTER for September went to press, no correct solution for their prize contest had been received, and that the contest would, therefore, remain open until September 20. Unless correct solutions are received by that date, the prizes will be awarded to those making the fewest errors. Competitors may send in as many solutions as they see fit, and the names of prize winners, together with the correct solution, will appear in the October number. Turn back to page 571 of the August issue, notice the prizes offered, prepare your guesses, and forward them as soon as convenient to the Inland Type Foundry.

A POPULAR ROUTE.

The popular scenic route between Chicago, New York and Philadelphia, solid vestibuled train service via Grand Trunk Railway System, in connection with the picturesque Lehigh Valley Railroad via Niagara Falls. Leave Chicago, Dearborn Station, via Grand Trunk Railway System, at 3:10 P.M. Through solid vestibuled train to New York and Philadelphia. The train runs daily, Sundays included, and consists of a combination baggage and smoking car, first class passenger coaches and Pullman buffet sleeping cars, with dining car attached. The entire train is vestibuled, is lighted by gas, heated by steam, and contains all

improvements lately introduced in modern railway equipment. For rates, sleeping car accommodations, and further information, apply to L. R. Morrow, city ticket agent, 103 South Clark street, Chicago, Illinois.

POINT-SET TYPE.

Barnhart Brothers & Spindler, the far-famed anti-monopoly typefounders, are having a run on their point-set series, Nos. 30 and 40. This type is similar to so-called self-spacing, but is superior. The firm have received some very flattering letters concerning these faces. Customers say they have tried all others, but prefer Barnhart Brothers & Spindler's point-set by long odds. The price per pound is the same as ordinary type. It is "self-spacing" both ways.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS op's "Practical Printer," "Job Printers' List of Prices the 'Specimens of Job Work,' Book," price \$3; the "Printers' grams of Imposition," price 50 Bishop, 165 Pearl street, Boston. Handiest and most useful All who are starting in busi-



should have H. G. Bishop's 200 pages, price \$1. Also his and Estimate Guide," price \$1; price \$2; the "Printers' Order Ready Reckoner" and "Diagrams each. Sold by H. G. Bishop, 165 Pearl street, Boston, Mass., and all typefound-works published for printers. ness need these books.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. **THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.**

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. **INLAND PRINTER CO., 212-214 Monroe street, Chicago, 150 Nassau street, corner Spruce, New York.**

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, \$1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by **ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.**

FROM MANASSAS TO APPOMATTOX—Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, \$4; sheep, sprinkled edges, \$5; half morocco, marbled edges, \$5.50; full morocco, gilt edges, \$7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. **THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.**

LATEST AND BEST book of Specimens of Printing—containing a superior collection of up-to-date ideas, artistically displayed; printed in colors; beautifully bound and illustrated; 50 cents, postpaid. **CHARLES COLLIER, Shreve, Ohio.**

OUR SPECIMEN BOOK of Jobwork for 1896 is the grandest work of the kind ever compiled, containing the best collection of practical ideas for progressive printers ever issued; every page shows originality; printed from new "Standard Line" type on the best of paper, and bound in the neatest style. Sent postpaid for 50 cents. **THE KEYSTONE PRESS, 207-209 Chillicothe street, Portsmouth, Ohio.**

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. **GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.**

FOR SALE.

A COX PRESS BARGAIN. Almost good as new. Prints 4-page paper, both sides, from roll, at 2,500 an hour. Can insert two or four additional pages. \$1,200 will buy it. Just the press for big country weekly, or daily of moderate circulation. Address "I 22," care INLAND PRINTER.

AT ADMINISTRATOR'S SALE—A small but complete lithographic outfit, small cylinder press for printing on tin, hand press, ruling machine, sixteen stones, etc., for the lowest possible price. Write to **MRS. ANTONIE RACEK, 1304 Williams street, Omaha, Neb.**

AT SACRIFICE, to close estate, Walter Scott & Co. drum cylinder press, bed 32 by 47, air springs, tapeless delivery; one year old. 10 by 15 Universal, 8 by 12 Gordon, 25-inch Rival lever cutter. Address "I 51," care INLAND PRINTER.

BARGAIN SALE OF TYPE.—If you have use for 5½ point modern, read this. This specimen is set in 5½ point modern of which we have about 2,000 pounds, laid in cases and in boxes. The type is new, most of it unused, is complete and perfect. Will sell in 100 pound lots at 25 cents per pound, cases 80 cents per pair, packing for shipment, 50 cents per 100 pounds. Cast up for Knight, Leonard & Company by Barnhart Bros. & Spindler. **STANDARD TYPE FOUNDRY, 200-202 Clark street, Chicago, Illinois.**

FOR SALE—A variety of secondhand printing presses will be sold at a sacrifice to make room. Write us. **THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk avenue, Boston, Mass.**

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "I 10," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address **B. W. FAY, 27 South Clinton street, Chicago.**

FOR SALE—Secondhand Hoe drum cylinder press, bed 27½ by 33½, in good condition; also 225 pounds 8-point roman and twenty pounds 8-point italic. Type was used only eight times. Address **WILLIAM G. WISEMAN, Thompsonville, Conn.**

HELP WANTED.

SALESMEN WANTED in all larger cities by a New York card and paper warehouse. Territory given. Address, stating experience and references, "I 63," care INLAND PRINTER.

SITUATIONS WANTED.

A YOUNG JOB PRINTER wants a situation in an up-to-date city office, where he can learn and improve himself. Specimens have been complimented by THE INLAND PRINTER; experience the object. Address "I 27," care INLAND PRINTER.

PRINTER—Young man, eleven years' experience on ads., make-up and jobwork; city or country; state wages. Address "B. S. F.," P. O. Box 2, Susquehanna, Pa.

PROCESS ENGRAVER, capable of taking charge of plant, wishes to correspond with parties intending to engage in engraving or with established concern wanting superintendent. Address "BOX 271," Evanston, Ill.

POSITION AS FOREMAN—By experienced, up-to-date pressman; option of purchasing stock if mutually satisfied. Address "I 54," care INLAND PRINTER.

SITUATION WANTED—By A1 pressman; 16 years' experience; competent to take charge. Address "I 31," care INLAND PRINTER.

SITUATION WANTED—By a stereotyper; had experience in job and newspaper work; best of recommendations. Address "E. M. W.," 55 East Town street, Columbus, Ohio.

SITUATION WANTED—By an experienced Linotype machinist; A1 references. Address "I 35," care INLAND PRINTER.

SITUATION WANTED—By competent chalk-plate artist experienced in newspaper work; can do reportorial work if necessary. Address "I 23," care INLAND PRINTER.

SITUATION WANTED—Young man, age 18, would like to assist as illustrator, designer or cartoonist; attended art college six months. Address "I 58," care INLAND PRINTER.

WANTED—A permanent position by a competent pressman on cylinder and platen presses; can give references. Address **D. KANE, 141 Bank street, Dayton, Ohio.**

WANTED—Position by experienced stock-cutter; married man; can give good references. Address "I 62," INLAND PRINTER.

YOUNG MAN of ability and experience in setting attractive high-grade ads., and also first-class jobwork, desires a position where good service will be rewarded. Address "I 49," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A FINE PHOTO-ENGRAVING PLANT, with best established business in southern California. Fine opportunity for one or two eastern up-to-date men. Address "I 34," care INLAND PRINTER.

AS WORKING PARTNER, I would invest in a New York City small or medium sized printing office that would stand thorough investigation; state amount required. Address "I 43," care INLAND PRINTER.

FOR SALE—A complete book and job office, fine stereo-typing outfit, ruling machine, etc.; everything up to date; old established business, in a live manufacturing city of 30,000; will sell very cheap. Death of proprietor the reason for selling. Address "I 60," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with \$5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address **SOCIO MEXICANO**, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

FOR SALE—A profitable job printing business; running cylinder and five jobbers; must be sold to settle an estate. Full particulars by addressing **IRVING W. ALLEN**, Beverly, Mass.

FOR SALE—Book, job and newspaper office in city of 20,000; lower central Michigan; paper, 5-column quarto, weekly; cleared \$2,000 in 13 months; plant inventories \$3,500; price \$3,500, \$2,000 cash, balance easy time. Address "I 53," care **INLAND PRINTER**.

FOR SALE—Half interest in paying job office in St. Louis; will bear closest investigation; no incumbrance; pays sixteen to twenty-five per cent dividends; practical man can draw good salary; good reasons for selling; \$4,000 required. Address "I 57," care **INLAND PRINTER**.

FOR SALE—One-half interest in first-class book and job office, fully equipped with latest machinery and type, doing a business of \$1,000 a month all through hard times; centrally located in best business city of 150,000 in the country; owner has other larger interests; will sell for half value. Address "I 45," care **INLAND PRINTER**.

FOR SALE—Only Republican paper in one of the largest counties in Illinois; have good office, steam power and heat; print 44 quires, which can be greatly increased; am engaged in other business and have no use for it; at county seat; will be sold cheap and on easy terms. Address "I 44," care **INLAND PRINTER**.

FOR SALE—\$1,500 will buy a thoroughly equipped engraving establishment having a profitable trade, located in a live town in a progressive state. A splendid opening for a live, practical man; good reason for selling. Address "I 32," care **INLAND PRINTER**.

\$800 CASH buys an official organ paper in Denver doing a fine business; good reasons for selling; expenses low. Address "I 20," care **INLAND PRINTER**.

MISCELLANEOUS.

ACCURACY SECURED AND TIME AND MONEY saved. Mailing lists of the printers, private printers, bookbinders, lithographers, rubber stamp makers and paper-box makers of Chicago. Up to date; corrected weekly. Circulars for the asking. **BEN FRANKLIN CO.**, 232 Irving avenue, Chicago, Ill.

ADVERTISING NOVELTIES—Messrs. Hudson & Kearns, manufacturing stationers, 83-87 Southwark street, London, England (established 1833), would be glad to see patterns, with prices, of any advertising novelties, calendars, etc., suitable for sale to brewers, wine merchants and others.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. **THOS. M. DAY**, Centerville, Ind.

BURBANK'S EMBOSSING COMPOSITION is the best; 1-pound cans, 75 cents. Order from any branch **AMERICAN TYPE FOUNDRY'S COMPANY**.

CHALK ENGRAVING PLATES. We make standard new plates. Old plates recoated, half cent an inch. **HIRD MANUFACTURING CO.**, Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. **BYRON POPE & CO.**, Cleveland, Ohio.

CAMPAIGN CUTS, CALENDAR PLATES, New Borders, Bicycle and Sulky Race cuts. Circulars free. **C. J. PETERS & SON**, 145 High street, Boston.

DRUGGISTS' PRINTING in medium and large sized towns pays, and can easily be secured by adding a few electros of neat designs. If you care to investigate and mean business, write to "I 52," care **INLAND PRINTER**.

EMBOSSING COMPOSITION for use on platen presses. The best material made; readily softened; hardened ready for use in three to five minutes; full instructions with each package. Price, \$1 per cake. Write for full particulars. If you cannot get it from your nearest dealer send direct to **L. WHITESON**, 298 Dearborn street, Chicago.

EMBOSSING MADE EASY by my new method of making the female die; compound enough to last for years, prepaid, \$1. **C. E. LITTLEFIELD**, 402 Huber street, Anamosa, Iowa.

ENGRAVING MADE EASY—Two simple methods. **White-on-Black** and **Granotype**. The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again), two cents for each plate. Circulars for stamp. **STEREOTYPING**. The best stereotype plates you ever saw, sharp as electrotypes, are made by my **Simplex Method**. Easier than the paper method. Costs only \$2.00. Outfits for both Simplex and paper methods, with casting-box, only \$15.00. Send stamp for circulars. **HENRY KAHR**, 240 East Thirty-third Street, New York.

FOR SALE—The right to use the best advertising specialty now on the market. The ad. is permanent; office right, \$5; samples, 25 cents; none free. **JOHN KACHELMAN, JR.**, 16 Washington avenue, Evansville, Ind.

HOW TO MAKE Noncorrosive Black Writing Ink for only 10 cents a pint; materials procured in any town; simple to make; sure to write.

HOW TO MAKE Printer's Lye by Pluck's formula; easy to use; don't hurt the hands and makes type look bright.

HOW TO GET these, and a copy of "Pluck's Progress," an up-to-date booklet, printed in two colors, with a catchy handmade cover, all for 50 cents, postpaid. **D. B. LANDIS**, Pub., 38 East Chestnut street, Lancaster, Pa.

NEEDHAM'S "Reliable" Embossing Compound is the best, quickest and easiest to handle; 60 cents, with instructions free, at typelenders, dealers, or **NEEDHAM & CO.**, Chicago, Ill.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. **JOSEPH HOFFMAN'S SON**, 95 East Fourth street, New York city.

SEND 25 cents and get my method of casting slugs and ornaments of old lead at a nominal cost. **R. W. STRONG**, Belmont, Ia.

SOMETHING NEW—We have a process of producing lithographic printing on letter presses. Any printer can produce effects equal to lithographing by our process; costs comparatively nothing; new field for enterprising printers; send 25 cents to pay postage and packing on 32-page specimen book, showing samples of work and explaining process. Only a few left; nothing like it. **BALCH BROS. & WEST**, Utica, N. Y.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, \$1.75 per thousand; will close out those remaining for \$1.00 per thousand. **INLAND PRINTER CO.**, 212-214 Monroe street, Chicago.



Mistakes in Addition, Office Headache,

and mistakes in carrying forward don't occur where the Comptometer is used. It saves half the time in doing the work and all time looking for errors. Solves with great rapidity and absolute accuracy all arithmetical problems. Write for pamphlet.

FELT & TARRANT MFG. CO.,
52-56 ILLINOIS ST., CHICAGO.



THE DURANT COUNTERS

Received the HIGHEST AWARD at the World's Columbian Exposition.

WRITE FOR CATALOGUE TO

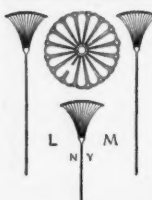
W. N. DURANT,
Milwaukee, Wis.



PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.



JAPANESE PRINTING AND COPYING PAPERS
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
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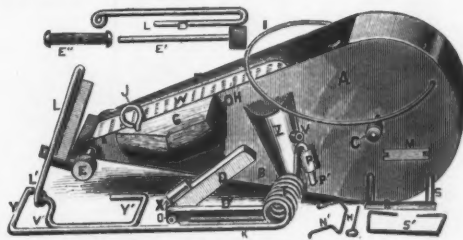


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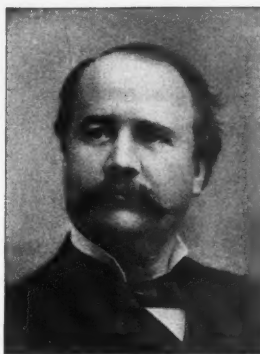
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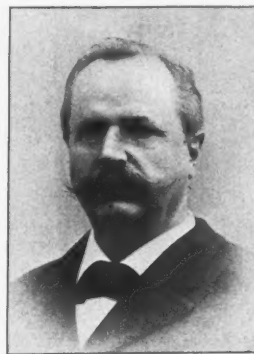
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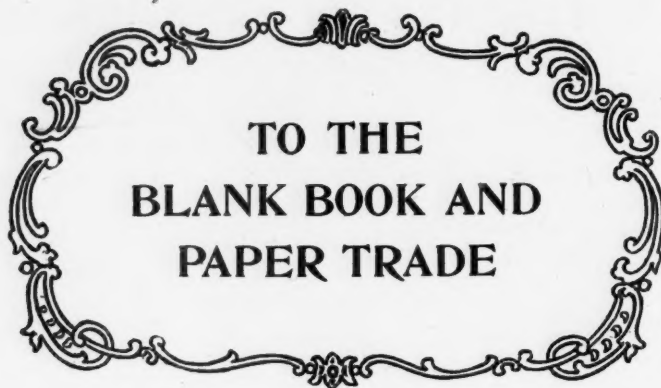
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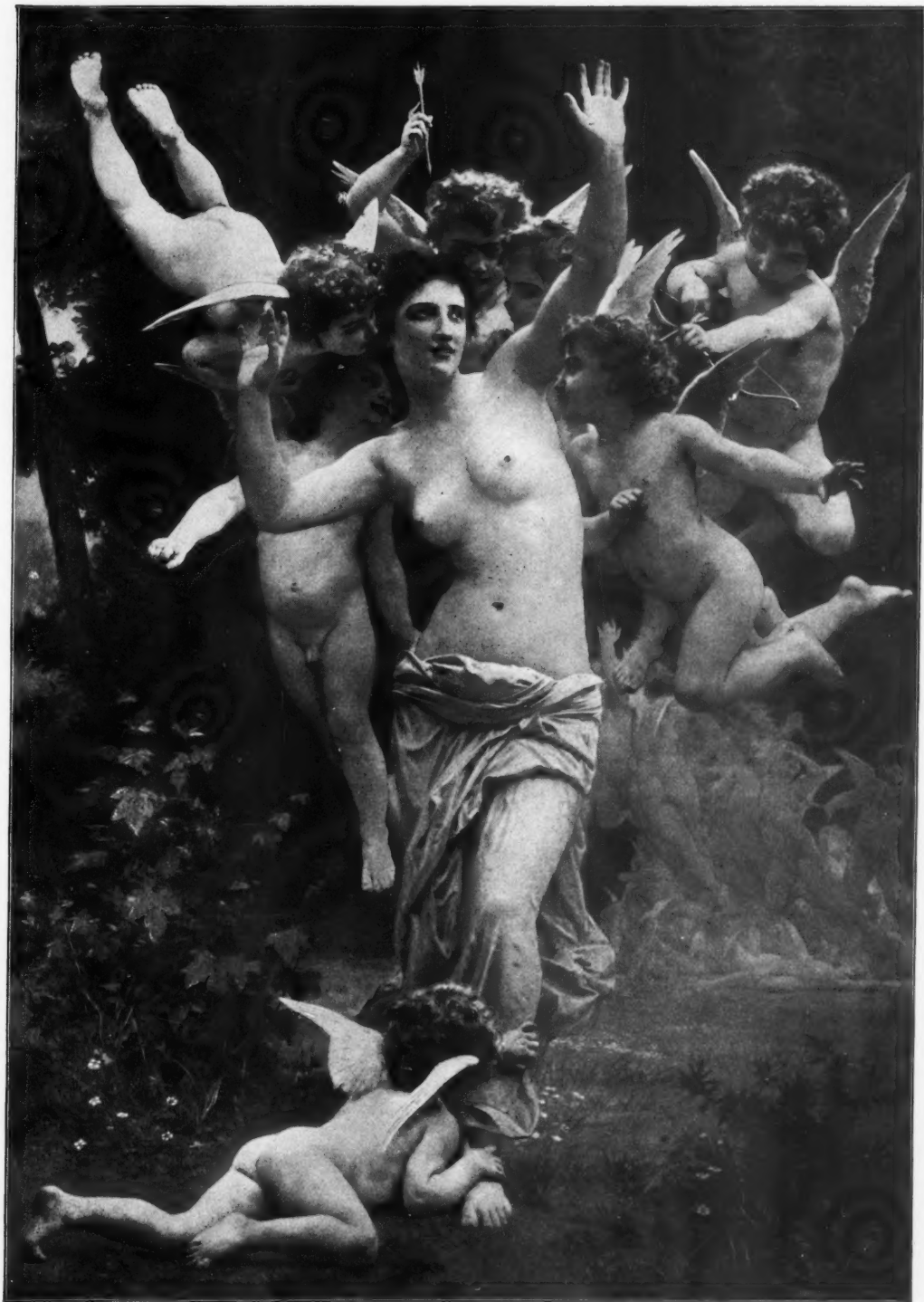
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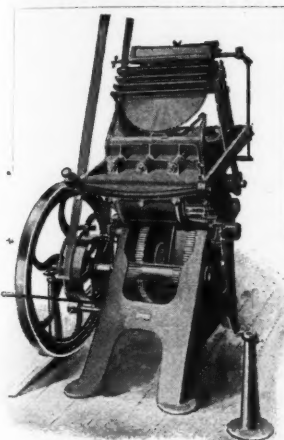
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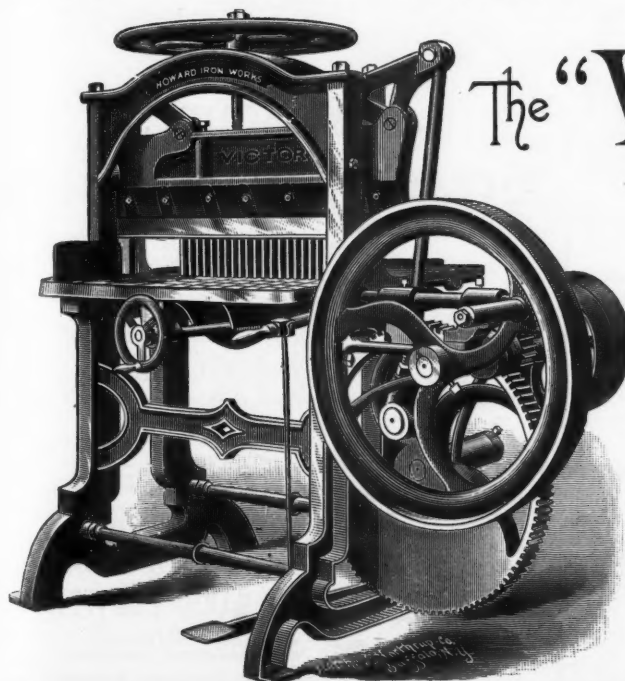
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They come pretty regular, but we have got to have them all. We refer to the Bennett "Labor Savers." The Job Room Bench pleased us so well, that our manager ordered one for his own use at his residence. We are now using their Folder, Electro Cabinets, Jogger, Work Bench, Job Room Desk, Specimen Cabinet, End Wood Make ready Table, End Wood Cutter Sticks, and their latest production, but not the least by any means, their Platen Press Feed Gauge. Everyone of the above are money makers, and are as much a necessity as type and presses.

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Yours very truly,
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R. S. Chapman, Bus. Mgr.

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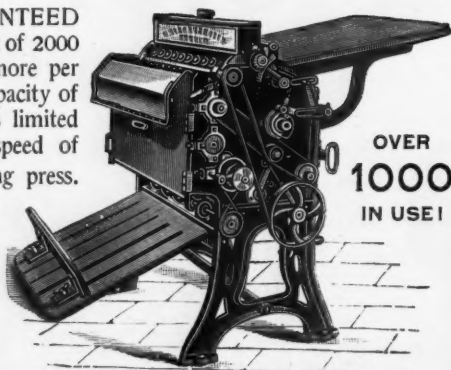
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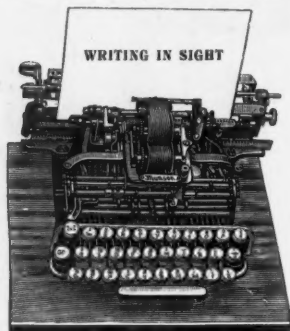
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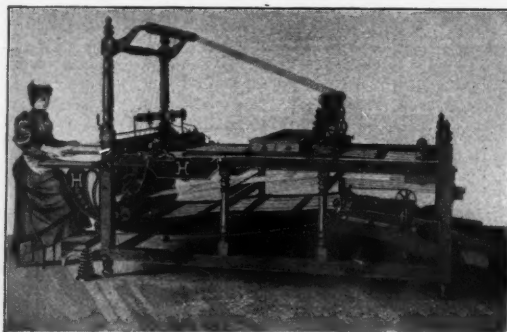
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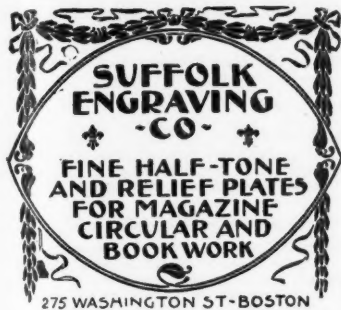
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Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecast st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotpe machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

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Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotpe Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypes and stereotypers.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeece & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypes, 300-306 Dearborn street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere.

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Binner Engraving Co., zinc etchings, half-tones, wood engravings, color work, 195-207 South Canal street, Chicago.

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Bennett Folder—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 599 South Tenth street, Philadelphia, Pa.; Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

INK MANUFACTURERS.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefoundry Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works), manufacturers of printing inks, 196-198 South Clark street, Chicago.

Rosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

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White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

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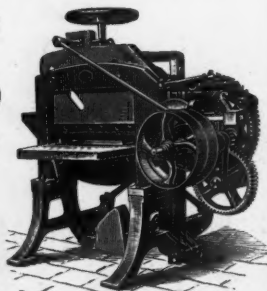
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American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

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**Machinery
for the whole
Paper
Industry ...**



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

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	Cm.	Inch.	Mk.	\$	Mk.	\$	Mk.	\$	Mk.	\$	Mk.	\$
AB	50	19 1/4	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21 1/2	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23 1/2	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25 1/2	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32 1/2	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35 1/2	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37 1/2	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39 1/2	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44 1/2	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47 1/2	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82 1/2	....	....	4700	1,119.20	500	119.00	200	47.60	....	....

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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American Type Founders' Co., cutters of all standard makes on sale at all branches.
Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTING KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.
Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.
Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.
Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.
Illinois Paper Co., 131 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.
Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.
Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Velum Bond, Mittenague, Mass.
Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.
Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.
Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.
Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C., unexcelled half-tone and line engraving.
Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.
Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.
Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypes, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

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New York Steel & Copper Plate Co., 171 Wall about st., Brooklyn, N. Y. Copper for half-tone.
Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."
Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Oehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

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Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

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Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

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Lloyd, Geo. E., & Company (Incorporated), electrotypes, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

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American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:

Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Elliott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago. Typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefoundry Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Typefoundry Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

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American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

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Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



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Electrotyping
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INDEX TO ADVERTISEMENTS.

PAGE		PAGE		PAGE	
American Paper Co.....	607	Farmer, A. D., & Son Typefoundry Co.....	609	O'Bannon, The J. W., Co.....	681
American Steel and Copper Plate Co.....	681	Felt & Tarrant Mfg. Co.....	672	Okie, F. E., Co.....	Insert
American Straw Board Co.....	681	Franks, Harry.....	681	Oswego Machine Works.....	675
American Type Founders' Co.....	Insert	Fuller, E. C., & Co.....	601	Otto Gas Engine Works.....	613
Arabol Manufacturing Co.....	608	General Electric Co.....	679	Paper Mills Co.....	607
Armour Glue Works.....	680	Goes Lithographing Co.....	675	Parsons Paper Co.....	614
Ault & Wiborg Co., The.....	Insert	Grand Rapids Engraving Co.....	606	Photo-Chromotype Engraving Co.....	681
Babcock Printing Press Manufacturing Co.....	615	Hamilton Manufacturing Co.....	619	Pope, A. W., & Co.....	679
Benedict, Geo. H., & Co.....	616	Hano, Philip, & Co.....	681	Prouty, George W., Co.....	677
Biomgren Bros. & Co.....	598	Hickok, W. O., Manufacturing Co.....	680	Queen & Crescent Route.....	680
Brown Folding Machine Co.....	609	Hoke Engraving Plate Co.....	673	Queen City Printing Ink Co.....	617
Brown, L. L., Paper Co.....	604	Hough, Franklin H.....	672	Riverside Paper Co.....	Cover
Buckles Printers' Roller Co.....	609	Howard Iron Works.....	677	Rockford Folder Co.....	678
Buffalo Printing Ink Works.....	620	Illinois Paper Co.....	607	Rosback, F. P.....	674
Business Directory.....	682	Interior Conduit & Insulation Co.....	614	Royle, John, & Sons.....	606
Butler, J. W., Paper Co.....	589	International Magazine.....	673	Scientific American.....	680
Campbell Printing Press & Mfg. Co.....	591,	Jaenecke-Ullman Co.....	595	Seybold Machine Co.....	602, 603
	592, 593, 594	Juergens Bros. Co.....	683	Sheridan, T. W. & C. B.....	599
Card Electric Motor & Dynamo Co.....	613	Keith Paper Co.....	613	Simonds Mfg. Co.....	681
Challenge Machinery Co.....	610	Kidder Press Manufacturing Co.....	590	Slade, Hipp & Meloy.....	681
Chambers Brothers Co.....	620	King (A. R.) Manufacturing Co.....	681	Springfield Photo-Engraving Co.....	681
Chicago Paper Co.....	673	Krause, Karl.....	682	St. Louis Photo-Engraving Co.....	672
Child Acme Cutter & Press Co.....	610	Latham Machinery Co.....	600	Straeffer & Siedenburgh.....	680
Coes, Loring, & Co.....	606	Levey, Fred'k H., Co.....	674	Suffolk Engraving Co.....	681
Cramer, G., Dry Plate Works.....	620	Maguire & Baucus (Limited).....	596	Superior Reducing Compound Co.....	612
Crane & Co.....	Insert	Manhattan Typefoundry.....	608	Taylor, Geo. H., & Co.....	607
Crutinger, C. W.....	681	Mather's (Geo.) Sons.....	679	Thorne Typesetting Machine Co.....	596
C. H. & D. R. R.....	680	Megill, Edward L.....	673	Trenter, J. P.....	607
Dexter Folder Co.....	608	Mergenthaler Linotype Co.....	597	Union Card & Paper Co.....	681
Dick, Rev. Robert, Estate.....	673	Miehle Printing Press & Mfg. Co.....	Cover	Van Allens & Boughton.....	Cover
Dixon (Jos.) Crucible Co.....	672	Missouri Brass Type Foundry Co.....	678	Want Advertisements.....	671
Durant, W. N.....	672	Morgans-Wilcox Mfg. Co.....	679	Wells, Heber.....	679
Electric City Engraving Co.....	618	Morrison, The J. L., Co.....	674	Wesell, F., Manufacturing Co.....	620
Electro-Light Engraving Co.....	606	Moses, Lionel.....	672	Weston, Byron, Co.....	684
Electro-Tint Engraving Co.....	611	Munson Typewriter Co.....	680	Wetter, Joseph, & Co.....	677
Emmerich & Vonderlehr.....	678	National Correspondence Institute.....	681	Whiting Paper Co.....	607
Empire Typesetting Machine Co.....	612	New Champion Press Co.....	612	Whitlock Machine Co.....	605
Fairfield Paper Co.....	676				

